

是由于经验工程的工程的工程的工程的工程的

With a briefe Instruction bow to play on the Luce by Tablature, to conduct and dispose thy hand vnto the Lute, with certaine cafie leffons for that purpole

And also a third Booke containing divers new 1113

ALL FIRST WRITTEN IN FREN

ADRIAN LE ROY, AND NOW THAT STEED 120 120

The Author boldes stydusters ashe.

thou with patience, perule the fame. at content therin, bis willing mind,

Imprinted at London by James Rombothome, and are to be

fold in Pater moster row at the signe of the Lute.



The Bookes verdict.

With hart receive, with mind embrase:

Thus small woorke, though name be base.

The Reader may, with carefull paine,

By perusing it, some profite gaine.

Refuse not thou, which is thine owne,

Thou reapest that, thou hast not sowne.

The Author holdes it, double gaine,

If thou with patience, peruse the same.

Content therin, his willing mind,

So shall you reape, that is behind.

Farewell.

To the Right Honorable and my very good Lord the Lord Edward Seamour, Vifcount Beauchamp, Erle of Hertford. I. R. wisheth long lyfe, perfect helth, encrease of honour, and endles Felicitie.



He chefe and principall thing(right honorable) apertaining to every honorable personage (which thing is good too fee that your honor doth well confider) is to walke in the garden of humilities & the direct way to the same, is to passe by the gate of vertu, whose foundation is ankerd to the fear and loue of God: for as by the one is covered the multitude of finns, fo by the other is obteyned ble fednes, wyfdo, and knowledge, whose godly preseuerace therin will (no dought) much multyply the great and bleffed benefits of almighty God, vpon your honour and all your whole feede and pofleritie, Knowing therfor(ryght honorable) the great love and affection which your honour cuer hath and doth beare to vertu and good letters, I was therby moved the more boldly after I had prin ted this worke for the Lute devided into three books : (the first an easey and playne methode to fet al fongs of eyght divers tunes in tablature for the lute, the fecod how to hadel the lute, the third and last coteineth divers excelent tunes) to dedycate the same to your honour nothynge doutinge

but that it shall most acceptably come into your fauorable and sure protection. I therfore most humbly before your honor too take this small gift in good part, which coming as it were from your honor into the hands of many shall (I dought not) do many good. God whole holy word your honour doth most feruently loue and most ernesty practice in your daily contribution, mought vouchfafe to preserue your honour and your vertuous children in continual helth and daily increase of honour, vnto the glory of his name, who exercises he elected to de decorb to dedicat and conferrat some with the first of the conferration of the con

ting all the time which into foring out of the forge of the fingle wit, in be the Lener allowed of by the fauous of your woontrynes.

Yours bonours most bumble at commandement. 7. R.

Your bamble forwants, addrien le Rey.

The Bookes verdict.

With hart receive, with mind embrase:

Thus small woorke, though name be base.

The Reader may, with carefull paine,

By perusing it, some profite gaine.

Resuse not thou, which is thine owne, in the Thou reapest that, thou hast not sowne.

The Author holdes it, double gaine,

If thou with patience, peruse the same.

Content therin, his willing mind,

So shall you reape, that is behind.

Farewell.

AKKO CEST

To the Right Honorable and my very good Lord the Lord Edward Seamour, Vif-



He chefe and principall thing (right honorable) apertaining to encry honorable personage (which thing is good too see that your honor doth well consider) is to walke in the garden of humilities of the direct way to the same, is to passe by the gate of vertu, whose foundation is ankerd to the sear and loue of God: for as by the one is couered the multitude of sinns, so by the other is obteyed ble sednes, wysdo, and knowledge, whose godly present ace therin will (no dought) much multyply the great and blessed benefits of almighty God, vpon your honour and all your whole seede and posteritie, Knowing thersor (ryght honorable) the great loue and affection which your honour cuts hath and doth beare to vertu and good letters, I was therby moved the more boldly after I had printed this worke for the Lute decided into three books: (the first an easey and player methode to set al songs of eyght divers tunes in tablature for the lute, the feede how to hadel the lute, the third and last coteineth divers excelent tunes) to dedycate the same to your honour nothward doubtings.

and last coteineth divers excelent tunes) to dedycate the same to your honour, nothynge doutings but that it shall most acceptably come into your favorable and sure protestion. I therfore most humbly befeth your honor too take this small gift in good part, which coming as it were from your honor into the hands of many (half (I dought not) do many good. God whose holy word your honour doth most feruently love and most emetty practice in your daily coversation, mought youch fase to present your honour and your vertuous children in continual helth and daily increase of honour, vnto the glosy of his name.

tency all the times where at the foregoed his timple wit, to be the Loner allowed of by the fanous of your warningness.

Yours bonours most bumble at commandement. 7. 1

Your bumb's frequent, and driven le Rey.

Aii

Tomy very good Ladie my Ladie the Countesse of Retz.

He small present (right Honorable Ladie) which I make vnto you of this my simple woorke, is not doon for flatterie respecting onely your great calling, according to the manner of most part of Authors nowe Adayes, but the vertue and knowledge so mans festly apperinge in you about other Ladies of this our tyme, doth drawe vinto yt (as the adamant doth Iron) the works that at of good invention; chiefly from him, who is your fernaut by inheritaunce: having before tyme ferned with all obediece the late Lorde Dampierre your father while he lyued, in the roome of captaine of fifty men of armes, at futche tyme as he was the Kings Lieute-nant generall at Ardess where hodied nobly in the service of his maiestie. Which I cannot remember without renewing the teares that I did then let fall voon his body. For all that maye be myne, must of necessity be yours, by reason of my bouden service, alshough that byfyds my duty in that behalf, I could not direct this my woorke any better, then to your Ladif hip, for the worthines of your exceller knoweldge rare in your kind, rare in our age. The which I esterne worthy to be compared with any of the most noble Ladies that were of auncient tyme in Roome, Mutia, Lelia, Cornelia, Autelia, By whose privatteaching at home, sprang forth Hortensius, Iulius Cesar and other the most clouent Orators of their tyme. But every good indgement will allowe me to preferre yours far about theirs, in afmutch as the Lattin toung gotten by your diligence, deferueth more praise, then that which they had borne with them, and as it were fucked out togither with the milke of their juries brett Eue as according to the mind of Cicero, that Knight deserueth more comendacio, who hath wonne fame by his owne manly acts, the here to whom it cometh by fuccession fro others, as it doth by race from the father to the sonne For this cause this booke is by good reason presented ynto you, as to a ludge fufficient in all knowledge, conteining an easie instruction of all the Arte of Musick to be reduced in Tablature for the Lute. Which harh nor ben hererofore communincated by the doctors of this science, making straunge to acquaint many with the secrets of there facculnes. Nowe have I brought to light and publick knowledge this Muficall methode for the Lute to be the more eafily lerned by everione by him felf withour any teacher, taking beginning at the first grounds of the science, the exemply fieng it by plaine plaining, and after shewing the more cun-ning, for which all there that shall take any pleasure or proffit by it, shall have to thank you, as a thing proceeding from you which I desier your Ladillip to recease in good parte at the hands of your humble servaunt, who protesteth from hencesoorth to dedicat and consecrat to your Excel-

Jency all the fruts which may spring out of the forge of his simple wit, to be the better allowed of by the fauour of your woorthynes.

Your bumble fernaunt, Adrian le Roy.

The Preface of Iacques Gohory.

unto the curteous Reader.

Dorgin de that is first necessarely to be under Recalibeit I have formelly recuted of it in another tooke for HE affection which from my youth opportudes (right Christian Reader) I have borne to Musicke, about all other sciences and inflamments of the some was sufficient easile enough for me to base is in high price and elimation; but the objective which is but caused me to have with the Asilon this present Booke (as Poetric wrough) between tellius, and Terence) but by rounded me give to make the bis of the south of the present and the wavehome of this period of the south of the present of the present and the wavehome of the point of the present of the present of the wavehome of the period of the present of the wavehome of the present o HE affection which from my youth upwardes (right Christian Reader) I have borne to Musicke, above all other sciences, an Jed you that all the examples of this Booke be taken and chosen out of Orland de Lassis, of whom I will further with selfe this vinto you in french agreeable to mine in Latine set to the me stanger of offence to my man) esteemed the most excellent Musician of this time, as well in grave matters at meane and more pleas and in this given from about to sew other, in the which he hat hat any ned not only the perfection of melodic, but also a certaine grace of sound beyond all other such an Appellus did accompts of Venus portrature; wherein he hat hat he placed to such as a such as the self of the letter by right placing of the fillabelles uppon the notes, and observing the accent in french and quantitie in Latine. And if it he permitted a enery good eare to indige somewhat of Musick, cas by Cicero it was permitted to the people to indige of painting in which they have no skill: I do protest with you shat if the some so of other Musicians do delight mee, those of Orland do rawish me, who also in his songer had often practifed experiments of copy in varietie of between the protest of the sum of the s

of Truanis inhich be the freeze, the fourth, the first there eight the first elecand one in re, the third and fourth in representable and first in factors and the first has the first and first in factors and first in factors are first in factors from R, of Gforer, and from a first in the other of miners from R, of Gforer, and from the first and from the first interior for the first interior for the first of the first interior for the first opens for the first opens for firs

An Instruction to fet all Musicke in Tablature for the Lute.

The Preface of the Author.

D begin by that is first necessaryly to be understood, albeit I have sufficietly treated of it in another boke toy ned to this, which containeth an east instruction to the plaine Tabletur of the Lute, and the opporting of the band theruppon, the Reader must understand that the five lynes represent the five Aringes of the Instruction

ment, and the space last belowe the firt or great balle.

Spine entent is now to teach them that are desirous to playe on the Lute, how they maye without great knowledge of Pulicke set oppon that instrument all Ballets or songes, which they shall thinke god, so as they can onely sing, vi, ve, wy, so, sol, lo, k know the valuation or time of notes, without that that it shalle neverall for them any farther to wade for the knowledge of any composition or concordes, that is to say, that it shall suffice them to know that this note is called a sembries, in the measure of two signified by this figure Ind. differring from the measure of three come monly called Triple, is in vale two minims so two minims are as much as soure Cratchets, so Is foure Cratchets as sight quavers, so Is eight quavers as such as sixteene semiquavers. The There resteth no more to consider but the little marke which is called a pricke, which alwayes is halfe as much in value as the note going before. As touching Triple be must value of the notes theres.

To enter then into the ground of this present Art: all our Puticke confideth in eight tunes although Glarian and some of ther would benive them into a greater number, as farre as twelve. The first whereof as consequently of all the rest we will

treate of by rules and eramples.

The first Chapter of the first Tune of Musicke.

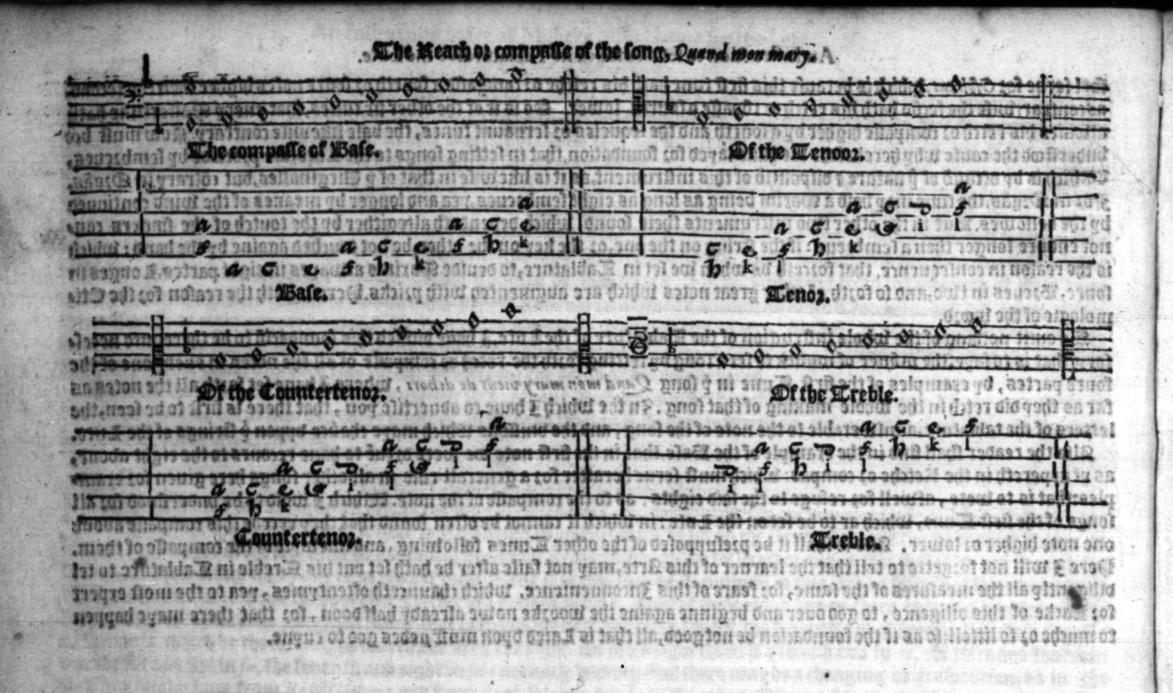
must first tune we will take so, exaple the long of Orland de Lassin beginning Quand mon mary viet de dehors, in which we must first let the treble; the first note where being ingsolvens must be set on the second string of the Lute open, that is to say, so as the singer of the left hand do not toutch boon that string: although we see in other tunes that the treble ope serneth so. Golden, and sometime so, Fane, as in the sixt tune. True it is that such as be cunning in this Art, do dispose of them diversly at their pleasure; but it is not to them that I direct my present works. How of these eight tunes there is made a difference of squie called the Paster or principal stunes, that is to say, the first, the third, the seventh, and of source called their sequels or sevants, which be the second, the sourth, the sixt a the eight. Of these eight the first a second end in re, the third and sourth in my, the fift and sixt in sa, the second tune from Re of Goldens, and from Re of Dissolve, and so in the other of divers My, Fa, sol. To retorne then to the distance of the sixt tune, we have to give a reason whereore we have before ordered, that the second string of the Lute open shall

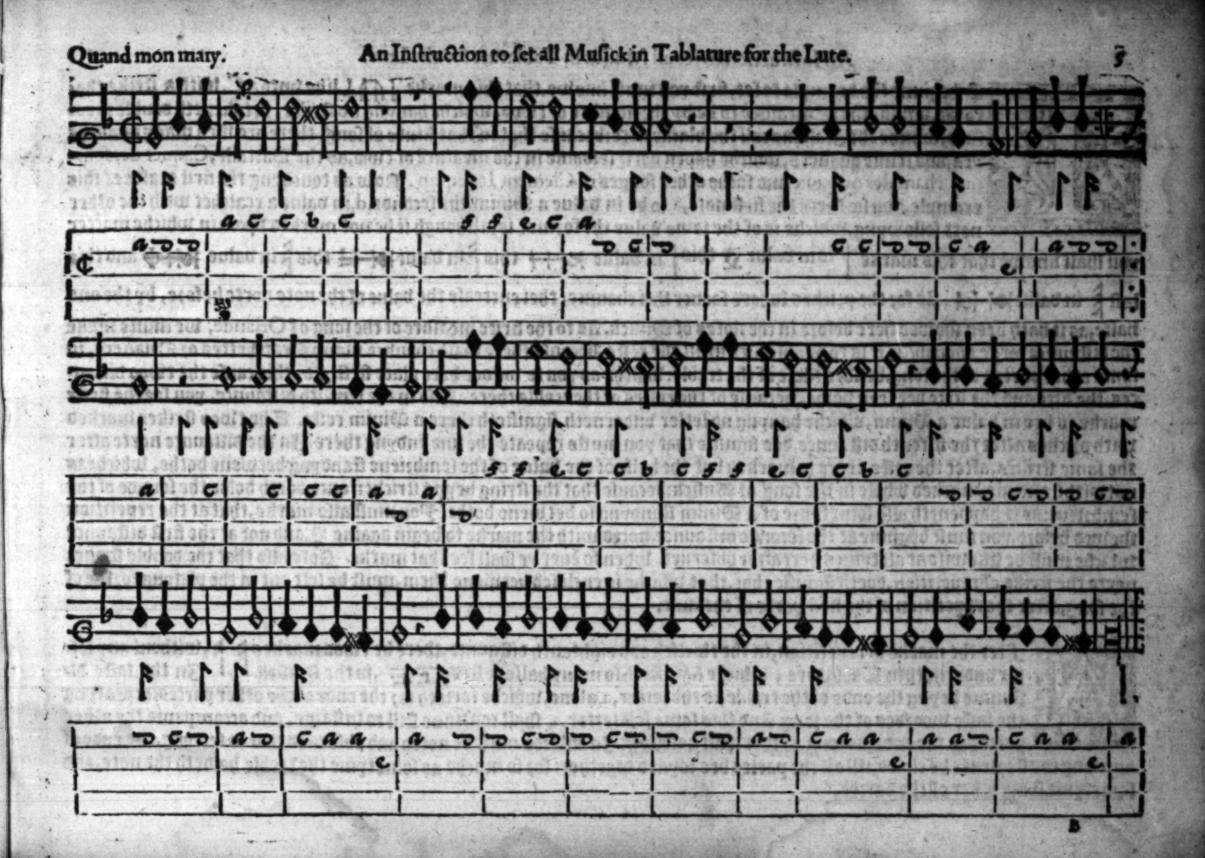
An Instruction to fet all mulick in Tablature for the Lute.

thal ferne for Goldent, which is because this first tune bath his retche or compasse a fourth or soure notes higher then the feconda as contrariwise the section hath his retch or copasse as fourth lower. So is it of the other six tunes, that every Pattertune bath alwaies his retch or compasse higher by a fourth and the sequeles or servaunt tunes, the base likewise contrary. Now must be understood the cause why herebefore we have layed for soundation, that in setting songs to the Lute, we proceed by sembreues. This is by occasion of a nature a disposition of this instrument, as it is likewise in that of a surginalles, but obtained for in Dragas, the tune may have a Maxim being as long as eight sembreues, yea and longer by meanes of the wind continued by the bellowes. But in the other two instruments their sound, which dependent altogisher by the toutch of the singers, cannot endure longer then a sembreue: if the string on the one, or the key on the other, he not touched againe by the hand: which is the reason in consequence, that socceth his when we set in Lablature, to benive Parints alwayes in eight partes. Longes in sourc, Breues in two, and so sorth of other great notes which are augmented with pricks. Herein lieth the reason sorther mologie of the sways.

To omit nothing of the whole instruction of the Lablature of the Lute, I have vinifed this foundacid to be thereunto netele fary that is to saye, the maner of musick to set a song by setting footh the retch of compasse of all the notes in every one of the foure partes, by examples of the first Tune in flong Land mon mary vient de debors, where I have set south all the notes as far as they did retch in the whole making of that song. In the which I have to advertise you, that there is first to be seen, the letters of the tablature, aunswerable to the note of the song, and the unisons which maye chause oppon a trings of the Lute.

Also the reader shall sind in the example of the Bale, that in the first note we were deput to have recours to the eight about, as yt appereth in the Retche of compas: which must serve berafter so a generalt rule in all other songs here given so examples: that is to wete, as well so resuge to the said eights, as to the compass of the note. Which I wold to be described for all songs of the first Tune, which ar to be set on the Lute: in which it cannot be often sound that they ercede this compasse about one note higher of lower. And so shall it be presupposed of the other Tunes following, and the wyse of the compasse of them. Here I will not sozgette to tell that the learner of this Arte, may not faile after be both set out his Treble in Tablathe to tell villantly all the measures of the same, so seare of this Inconvenience, which chaunceth oftentymes, yea to the most expert so Lacke of this viligence, to goo over and beginne againe the woorke now already half doon, so that there may bappen to muche of to littell: so as if the soundation be not good, all that is Laied byon must never good to ruyne.





An Instruction to set all Musick in Tablature for the Lute.

beginne the example to let, first you must knowe, that this marke IAD I like but a C, with a strike those rowe, significant the measure to be by the number of twoo, whiche having no strike, betokeneth bouble measure, whiche the Italians call the blacke note: because that in that kinds of song, there are been many quavers yea, and semile quavers, whiche hapen berie selbome in the measure of two, as the Battaile, Caquet des semiles, chant des oxigaux, and suche other songes of Clement Ianequin. How as touchyng the first drafte of this example, you se there the first note, a, to be in value a Pinim, the seconds, in value a cratchet with the other next following, whiche is of the same value the some is, although it be not marked byon: in whiche matter

Ound montener

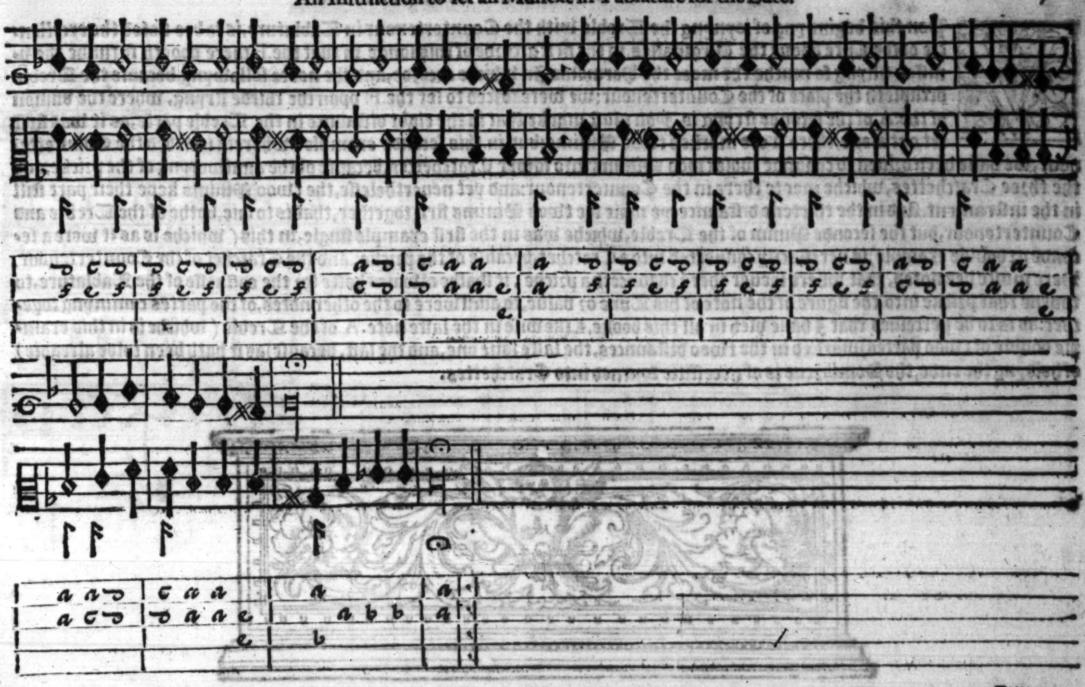
con hall knowe that this marke is in value I this in value if it this in value is in value in the notes of Spulick. As to the line measure of the long of Orlande, we muste make the vitameter arge enough as it is to be observed in all the reste decays there made chaunce many Cratchettes or Augures, in some other partes of the soing, before those of the treble: which as you se we doe here place first. For this cause the two or is an in the first and the little bee seen holde, because of the restes of the treble there. Also in the sewenth distance, you see the first warks to bee in value a spinion, whiche having no letter voluence, significant there a spinion reste. The two critics marked warks to be in value a spinion, whiche having no letter voluence, significant there are not is such in the sistence of the same strikes, after the after the intentificance, doe significance, doe significance is more significant that the same strikes, after the reste, there is marked but the halfe of the value of the semble standing between bothe, whiche is not with standing, marked whole in the song or Apulick: because that the string being striken once, doet holde the significance which is since with the marke to begin againe is and not at the sins distance which will be said the sins the single that the comble strike, next the strike of repetition, doeth signific that, that whiche is enclosed between them, must be left out in the playing sorthe of the song, after the repetition of the sins parte of the same.

Fter the marke of repetition, in the twelfth and eightenth distaunce, there be two markes a finite any letter under neith in Tablature, whiche signifieth so many halferestes, in the Huse. In the laste distaunce being the ende of the ende of the treble, is the letter, a, alone, whiche tarieth to; the ende of the other partes: repeating the laste woo; des of the song. And this same self letter, a, shall continue still to sustaine, and accompanie the other partes to the ende, as long as theis shall holde out. In whiche must be noted and observed that in setting, the ende of any song muste never be closed, till all the partes bee sounced together; so, so muche as sometyme the treble holdes the note, and sometyme some other of the partes.

Diw it is conveniente for bs to veclare the orderping of the necke of the Lute, to wete, the vi, re, my, fa, fol, la, by on the Arynges, and of the tunes by on the flops. There bee ordinarily eight flops in nomber: whereof every one contained but halfe a tune or note; and any Aryng open hat his first e tune or note whole, so every other note voeth take two as those whose he was a first end of halfe a note from one stoppe to an other nexts, which is a throng vecestarie to bee biderstoode for this presente woorks, to sette in Tablature. Also that from the greate Base, being open to the seconds Base, called the first stryng, are sower notes, from the sirste stryng to the sowerth, are sower notes, from the sowerth to the thirde, three notes, from the thirde to the seconds, sower notes, and from that to the Treble, are also sower notes.

Diw as touchyng whole notes, and halfe notes, whereof we beganne to speake, it is to bee noted, that the chaunge, Frommonlyralled b. Charpe of fogare, altogether differryng from b. flatte, in that b. Charpe boeth bolbe by the tune balle a note higher, and b. flatte, contrarpivile boeth lette it fall halfe a note lower, whiche chaunge is necessarie to bee knowen in every descente of Bulicke (this mult be underftoode of the Treble albeit thei poe not ble to marke them. in many fortes of fonge, laurng in this afwelt in the Treble, as in the other partes. Whiche bescente must be benous foode, to be like buto the Treble, in what tune fo ener it bee founde'. And if the learner of this arte thould not well unvertance, that the chaunge into b. Charpe in the bescente, boeth fall boon the lafte note faue one, be thall knowe it enivently by the marke, whiche will notforget to fet throughout all mone exaples. But he must also knowe, that the channe into b. tharpe, maie channe in any therplace, then buon bescentes. Also there reffeth to confider, that in the vt, ro, my, fa, fol, la, my towardes fa, doeth beare but balf a note, noz fa, towardes my, that is to faie, aftell in gopng bplwarde, as commung bounfwarde, but bothe thefe in all other refrece tes, and allo all other notes doe beare a whole note. Allo every note taketh twoo from bon the necke of the Lute, and the balle note one floppe onely:but. A. hath been put and fette forthe for a marke, betokening a whole note buon every arring opon, then B.in the first floppe in the toppe of the necke, a halfe note. C.an other halfe note in the seconde stoppe. D.in the thirde. E.in the for werth. Pin the fifte. G.in the firte. H.in the feuenth, I.in the eight: whiche bee the nomber of the Coppes, molte accustomen byon the necke of this infrumente, not withfranoung, that thei oce not lette to goe further towarde the knotte boon the bealie of the Lute, by the autorna and indaement of the eare.

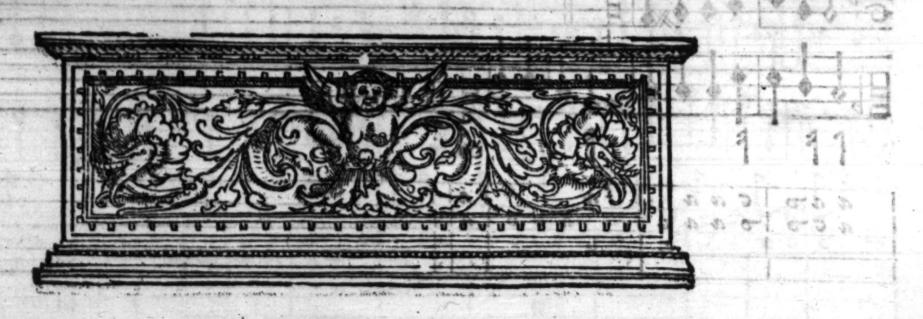
Augus invertione the maner how to lette the Treble in Tablature, we must now in proceading, se to the other partes, beginning at the high Tenour, called in Latine Contratenor, whiche is nexte to the highest, or Treble; whereof here sole loweth the example.



्राजा ही

Hon this beginning of iopning the Areble with the Countertenour in Ablature, is to bee noted the excellencie of the Lute about the Airginalles, in the first accorde of this songe, in that the F. there doorth furnishe the vinison, filling so muche the more the Parmonie. In whiche accorde, and the nexte following, because the Areble occupieth the place of the Countertenour: we were sorced to set the F. byon the thirde strying, where the buillon of the A. of the seconde strying is. You must marke that in the eight vistaunce in the Areble parte, as it was first set out alone, there ivere marked two Minims; but in this seconde example, wherein is adoed the Countertes.

nour, we have been driven to chaunge those two Pinims into sower Cratchettes, because of the aunswering of the pricke, and the three Cratchettes, whiche meete there in the Countertenour: and yet neverthelesse, the two Pinims kepe their part still in the instrument. And in the thirtene distance, ye mais see two Pinims sirst together, that is to saie, bothe of the Arebie and Countertenour, but the second Pinim of the Arebie, whiche was in the sirst example single, in this (whiche is as it were a second or double example) is necessarily converted into a Cratchet, because of the pricke, and the Cratchet of the Countertenour. Here make bee noted, that where sower there chaunceth a pricke, it shalbe alwaises beste sor the easiness of the Aablature, to fourne that pricke into the sigure of the note of his Aune or dalue, to aunswere to the other notes, of the partes commyng toges there as is to be perceived that I have been in all this booke. Likewise in the laste note. A of the Arebie (whiche is in this example double of two partes) marked in the two distaunces, the laste save one, and the last, because) as it hath been told alreadie) of holdyng the ende, the Semidreus is of necessitie tourned into Cratchettes.



An Infruction to fet all Mufick in Tablature for the Lutel Cramples of three partes. 0 a 10 5 30

An Instruction to set all Musick in Tablature for the Lute.

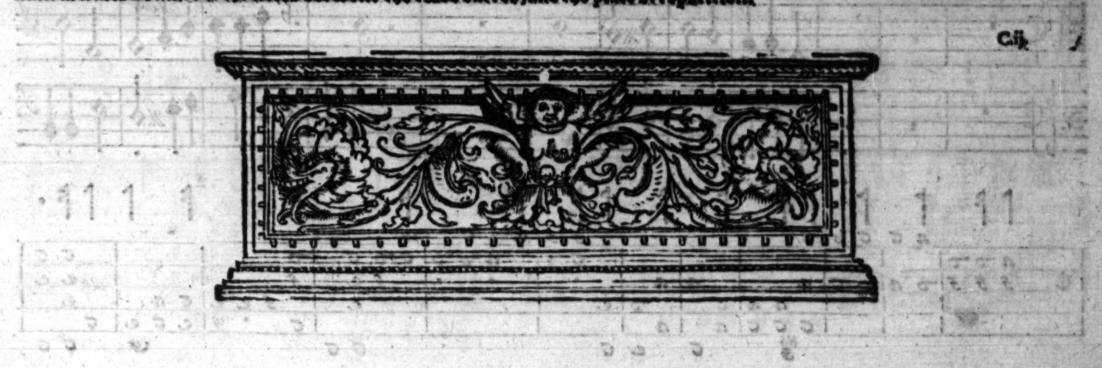




An Infination to fet all Mulick in Tablature for the Lute.

An Infination to fet all Mulick in Tablature for the Lute.

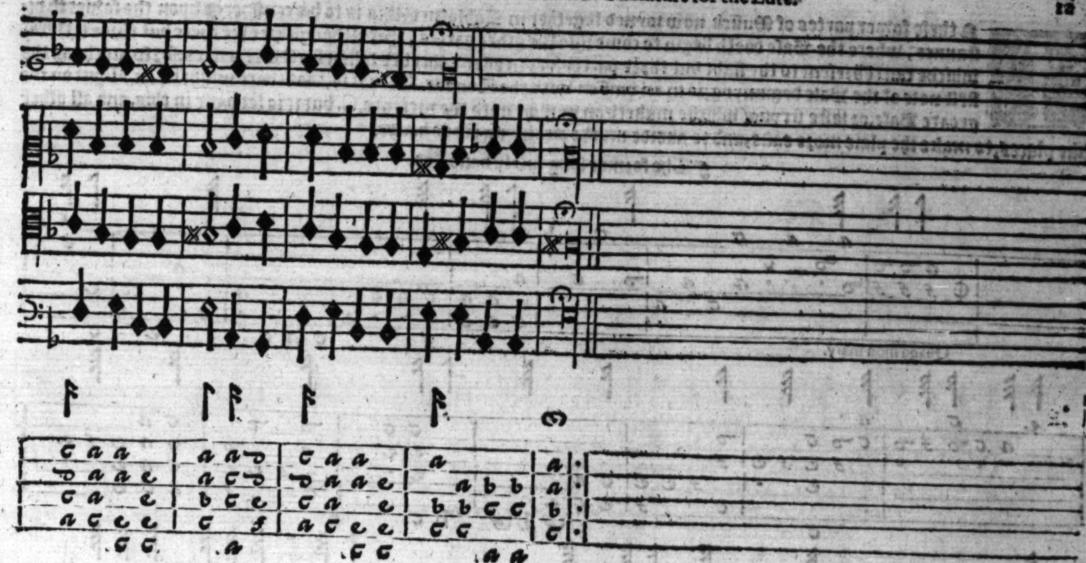
Of freate now in this example of the Denour, as of the thirde parte, we must first tell you, that where you see but two partes in the Dablature, that betokeneth so many restes in the Pusick of the Denour: whiche beginneth to fill with the rest in the sowerth distance, where you see, that besides the semblines of the Denour; whiche beginneth to tenour, you must set a Pinim, and two Cratchettes, because of the Denour, that is to saie, in the Agure of setting in Dablature although that in the truthe of plaining, by the touchyng of the singer, the Demblieue remain althous whole, bothe here and in all other like places, as it bath been before beclared in the partes, as thei were sette out severally: and note that the two distances, fifte and site, whiche were before boide, are here filled by the commands in of the Denour: as the nexts space following, is perceived to bee filled with a Pinim by the Denour, although in effects byon the Lute, be holded the tyme of a whole Demblieue, Pere, no 2 at any syme hereafter in plaining, is to be forgotten the skip, or leaving out, whiche must alwaies be made of the notes between the two darres, and the place of repetition.











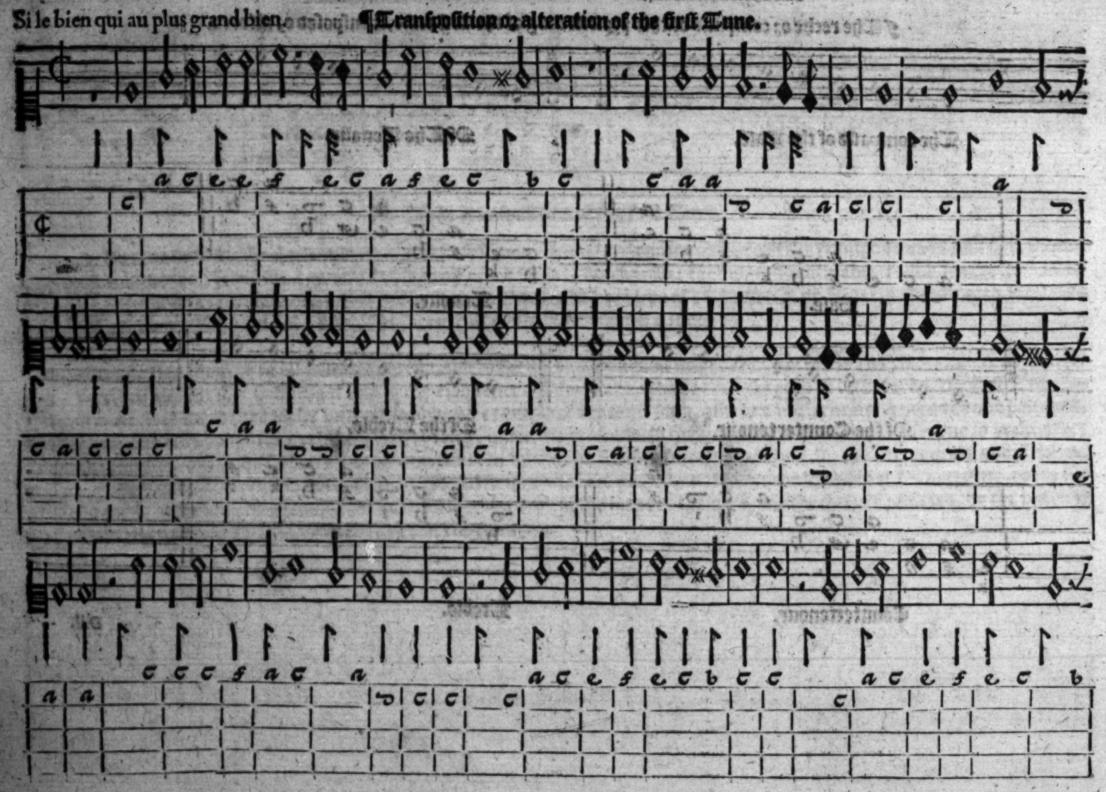
An Inftruction to fet all Musickin Tablature for the Lute.

Caunce, where the Bale voeth begin to come into the other partes, that although wee les there but three letters, whiche can represent to the fight but three partes, per in effect thei bee taken for sower partes: for so much as the first note of the Base beginning, is in an builton with the Aenour. Arne it is, that there might be an. H. put on the greate Base, or laste strong (whiche maketh an builton with the versence. C. but it is let passe in this, and all other

the places, to make the plate more calle, and to audide muche fraining of the bande. The former long finely banbeled. 400 C 5 5 5 0 a aalcac a 000 CAG e Quand mon mary. Ca 500 acfe 5 45 20 4 0 5 C C C A 000000 450 actoc ocac . 5 . 5 . 10 . aalcac 00 cace



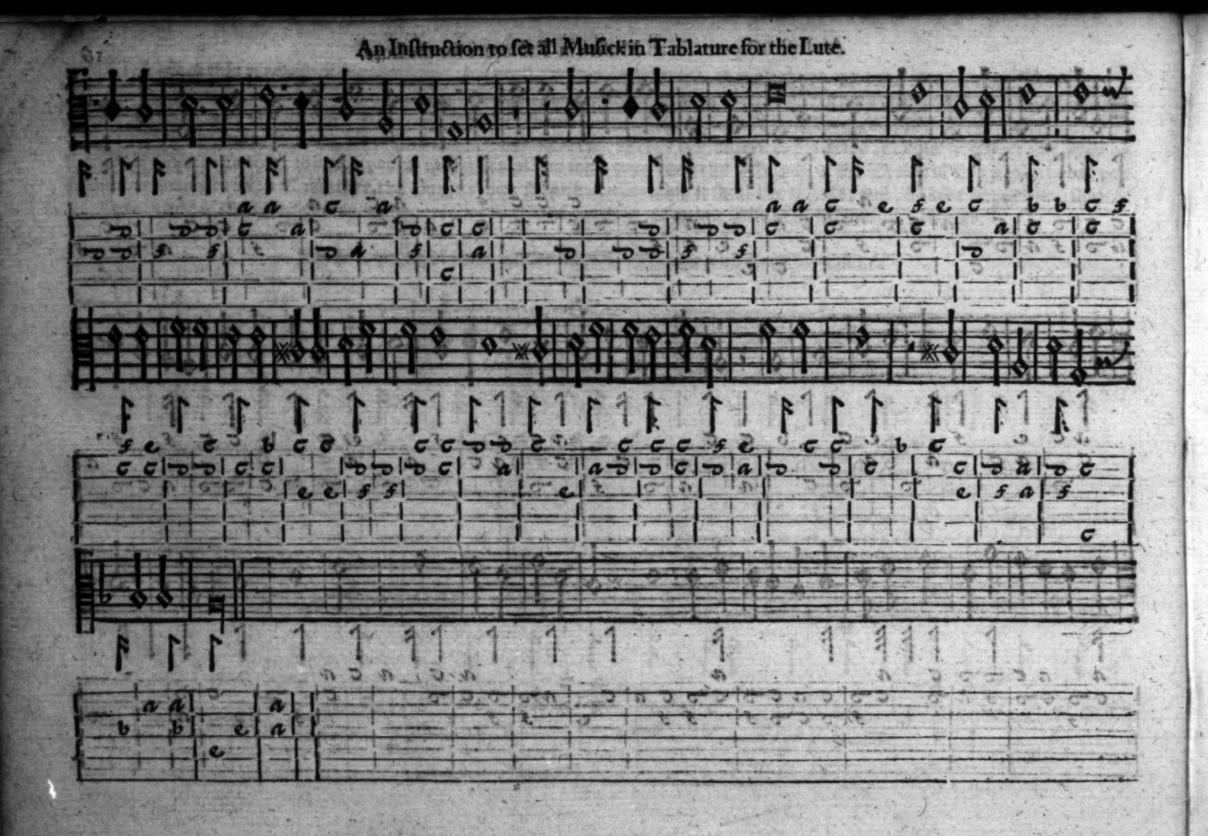
An Instruction to set all Musick in Tablature for the Lute.



Andnitruction to fet all Mulick in Tablature for the Lute.

p this example of Traspolition, we mult consider once for all, that although the ende of this song of Accadet (of whiche alwaies the imagemente is made) doeth fall and ende in Diasolre, it is neverthelesse, taken for like to the former example of Orlande, whiche endeth in Giolreux. Also we make no difference of Tune, but make hym ende upopp the Lute, on the same seconde strong open. There remaines to prescribe, or observe in setting, that as ofte as there is one, tipoo, or mo restes in any song, as in the first distance of the Treble of this present; that you beginne alwairs to set in Tablature, the marks of the Semibreue, because it shall bee easies or you, if there happen any shorter measure in any of the other partes, to convert that marks of Semibreue, into a Binsim, Cratchet, or Quairer.





T is nedefull to take hede to the fowerth distance of this example, of two partes: that is to faie, of the Treble with the Countertenour: that naturally the F. whiche you see there, was an A. in Semidzene (as it is to bee sear in the former example of the single Treble) whiche it behaveth us to chaunge, by reason of the Countertenour eding to that place, whiche mounteth a thirde higher then the Treble, in the last halfe of the Semidzene albeit the A. might have remained for this first half, but so had the other halfe losse his Time. For this cause it was necessarie, to go down from the second stryng, to the thirde, tourning the A. into F. (whiche is his buisson upon the Lute swhiche shall maintaine the sounde of the Semidzene whole: a thyng necessarie to be observed in all other like haps, that as ofte as the proper and naturall place of the one parte, shalbe occupied by an other, you must of necessarie have reconstened in an other stryng, that may keth the buission with that, so the understanding of whiche buissons throughly, we will here buissened by wate of example, give you a general collection of all the buisson, whiche mais be sounde on the necke, or bealtie of the Lute.

A generalitie of buissons.

I'm Benerattete at outmonts.				
		1 4 0		10 字目
		1000 e 5 6 1 1 i k		101 1-14
albiciole	a b c o e 5	(b) 1 k		
the of walls is	3 3 3 5 5 5 6	0 2 20 0 0 0	33 3 3 3 5 5 6 6	10 8
September 1			1 1 1 1 3	1
		1 4 6 6 4 9 0 4 . 4	4 9 9 9 9 9	14 T F
1111	1.1.11	1 + 1 + 1	11 1 1 1 1	911
15 1/15 1/15 1/2	19 00 0 · (8)	1 2 2 2 2 2 1	e la cloal o	1-03
		2000	2 3 2 9 9 9 9 9	935

An Instruction to set all Musickin Tablature for the Lute.



An Instruction to set all Musick in Tablature for the Lute. tertenour Dinims, the Tenonr Cratchettes, the Bale Cratchettes and Dauers: In whiche we have to prescribe you a generall rule, that as ofte as that happeneth, the notes of eche parte, one after the other, whiche were lette first in their naturall order. (as you have been tolde alittle before) must bee chaunged and connected in all sower test severally: sometyme it chaunseth, that the Countertenour hath a Semibreue, where the Treble againste bym bath Die

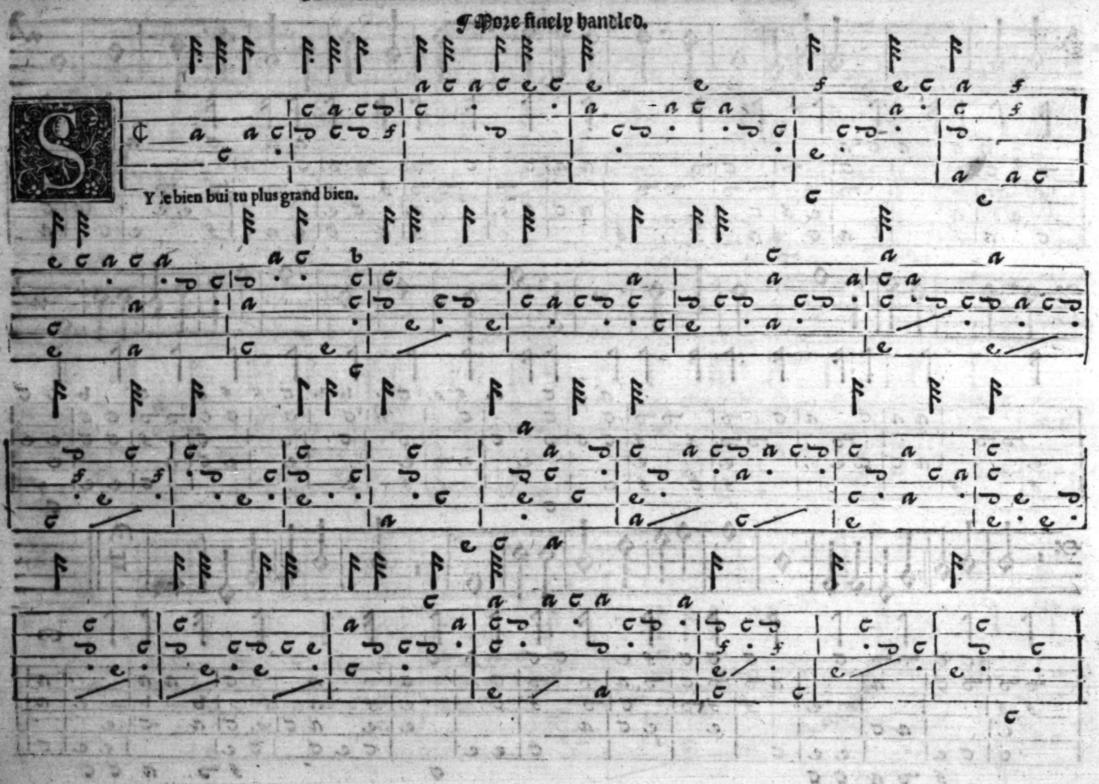
partes feuerally: somtyme it chaunseth, that the Countertenour hath a Semibreue, where the Treble againste hym hath Pintins, and so like wife of the other two partes, whiche maie happen in all diversities of value.



An Instruction to set all Musick in Tablature for the Lute.







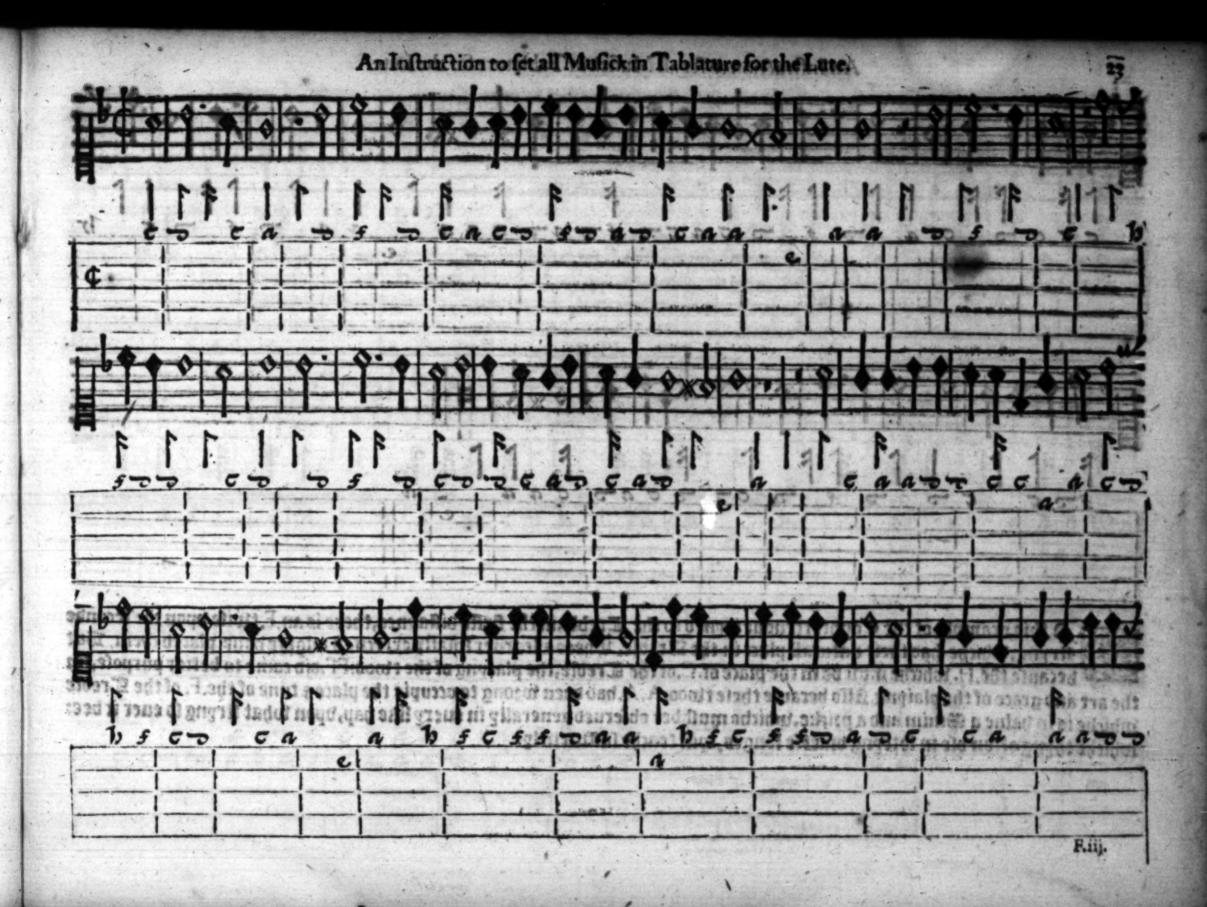


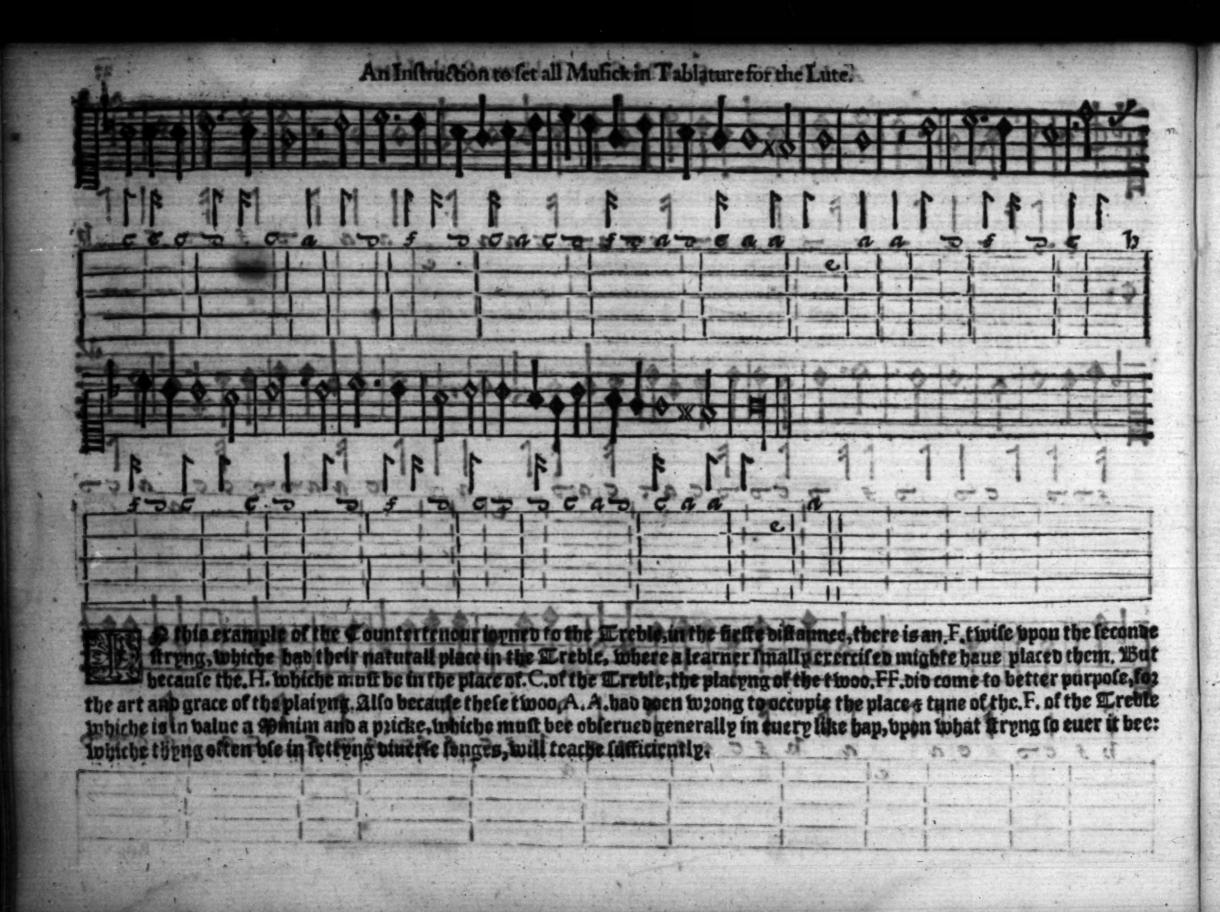
An Inflriction to fee all Mulickin Tablature for the Lute.

The feconde Chapiter of the feconde Mune. Dis feconde Time, whiche is salled folower, offernaunt to the first maister Dune, because be bath his reche of compasse a for merth lower, therefore it behouse be to fet hom fo muche the tigher, that is to faie, in the Treble open. which thall ferue for Gfoirent, where it was in the feconde fryng open in the first Wine. In this example of the Wreble, I have to advertise you byo the towerth offaunce, in which ye fe a marke of the value of a Pinim, without any other letter in the Wablature buter it, that thelame procedeth because of the pricke, whiche is in the Bulick towned to a Semibreue of the third distance: and that folowing a rule, which we have given you befoze, that the Lute firite out once, could not bold the found about the time of one femiliaves: whiche mult bee bnoer floode for the perfection of the more greater barmonie; albeit that the founde of the firma might partly endure the balue of a pricke about, 02 of the half more, but the found towards the ende is alwaies naturally of leffe force, as the feconde founde of an Ocho in his boublyng. Do maie the pricke of the Semibreue (as it thall like bym that fetteth, be left out fro being marken with any letter in Cablature, oz els be marken by the discretion, and indgement of the eare. Foz it is certain that the founde is more from and of longer tariyng, according to the goodnes of the Lute. I the rethe or compatte of the long of Orland, le Payme bien. Df The Tenour. The compatte of the Male. 10 G 700 £ Male Menour. Df the Countertenour. Dfthe Treble.

Treble.

Countertenaur.







Cre where these partes are ioned together, we have to veclare that in the followed distance, in setting after the common sorte, there is. B. and. D. on the setonde and third stronges, in the first chimbs, whiche if it should stand to would be loste, in going to the herte stopps. A operation whiche, we will amende them otherwise, in the example of sower partes together bereafter, tourning the Berging so brought to perfection, shall be in that of operation of the handerbest of the handerbest of the herte strong so the strong so the next distance, of whiche also the twoo. D. D. of the thirde strong be to be changed into as many. H. H. byon the sowerth strong. These be thenges that happen ofte, so as to beclare every one, it were almost insinite, if the indigement of the learner of this arte, should not supplie it by reason, as well banying regards to the grace in playing, as the ease and commoditie of the bander so 3 omitte in this example to goe oner agains many distances of like losts, reserving the correction, so the next example, where sower partes are in year of the next seample.



An Instruction to set all Musick in Tablature for the Lute.



 partes fet in Aablature, all the vistannes whiche I have lefte in the former example of three partes, onely in their natural and grosse order, here I will beliver them but you, brought into a more artificiall sortes of that you doe not the state of the





An Instruction to set all Musick in Tablature for the Lute. **プロルネエストがご言葉 別か 側回路の間 西藤田 近日本村、中国市区市 南州、北京市区地域 田田 N. G** PASSION AND DESIGNATION OF MICHIGAN 5050 37 07 50 A STATE STATE STATE STATE STATES STATES DREED EL ZAL A EL / 東京西西 STATE STATE OF 20年 開 20日 10日 20 6.20 ACCEPT THE STATE OF THE STATE 0 DEATERA 2 Tal b+5" 1 10 66





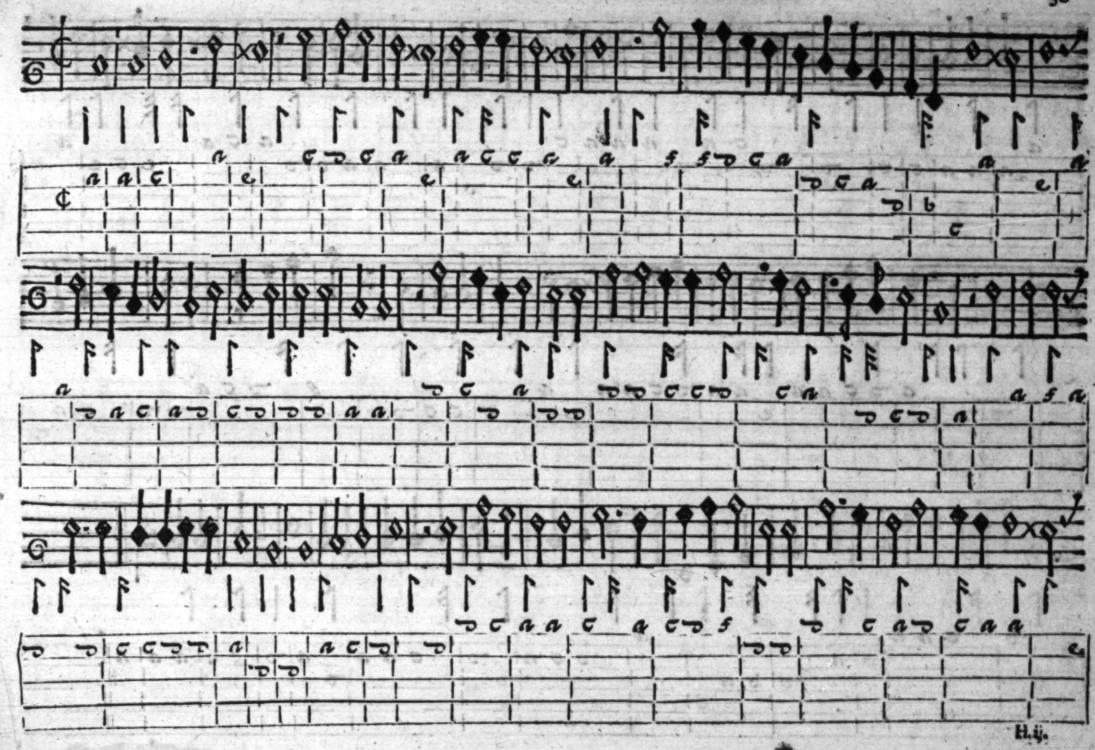


An Instruction to set all Musick in Tablature for the Lute. 9Df the transposition, 02 alteration of the seconde Tune.

this fong of Orlande of the seconde Tune transposed, beginning an deux Nemin, I have to advertise the reader, that he been presented by the boos not trouble hymself, to; that he seeth not the laste note to fall in Olasol byon the Treble open, as it hath been presented bere before, became it is so, by reason of the drafte of the laste ende, proceding of the pleasure of the maister spussed and being disposed as it were, to passe a carriere although those that bee experte, doe knows entoently this Tune, by the continuous entoents other descentes.



illo tio



An Instruction to set all Musick in Tablature for the Lute. 00000 caa DIA olba

Hija

Tre the scholer must be aduertised, that in this transposition, there is no difference, as touchyng the letters of the Tablas ture, but onely in the notes, for the firste note of this fong, whiche beginneth in Alamire is taken for D lafolre in this prep Co fent fong. whiche is a fifte higher as touchyng the note, but as concernyng the Mablature, be boeth not chaunge his place. The logning of the Countertenour with the Areble.

al



An Instruction to fet all Musick in Tablature for the Lute.



al

An Instruction to set all Mulick in Tablature for the Lute: حافرحاط و حداء planales ce| c 5 | e e. 5 | c





the tiventeth distance, we have to consider the lost Tune of the eight, of the F. whiche is the second Pinim of the tiventeth distance, we have to consider the lost Tune of the eight, of the F. belowe, whiche happeneth often in our plains exdinarie Lotes, whiche be but of eleven strynges, and might easely bee remedied by setting the long one note of two higher, but it would be harver for the hande, and the grace of the plaie would bee woodser. Truthe it is, that it were possible to supplie that lacke bypon our plaine Lutes, by setting the base a note lower, but that would make the plaie a greate deale barder, because it would cause change of all the letters of the greate Base. The Lutes of the news invention with thirtene strynges, bee not subject to this inconvenience, whereof the laste is put be lower which according to the maner now addies, is thereby augmented a whole sowerth: where here before it was becomely to supplie the lacke of this one note, whereof were speake now. I will not here togget to tell you, that cunnyng Paisters (to give remedie to this description their plaie byons the Tablature, as many notes as their thinke good. Here resteth yet so consider byon that we have spoken of before, concerning the pricke, how it is to bee kepte with his note: not with standyng in the \$3,0 is sunce of this example, we bee constrained to lose bym, by reason of the Tunes, whiche mingle and passe one emong an other: whiche also make bee sounde in some other distances following.



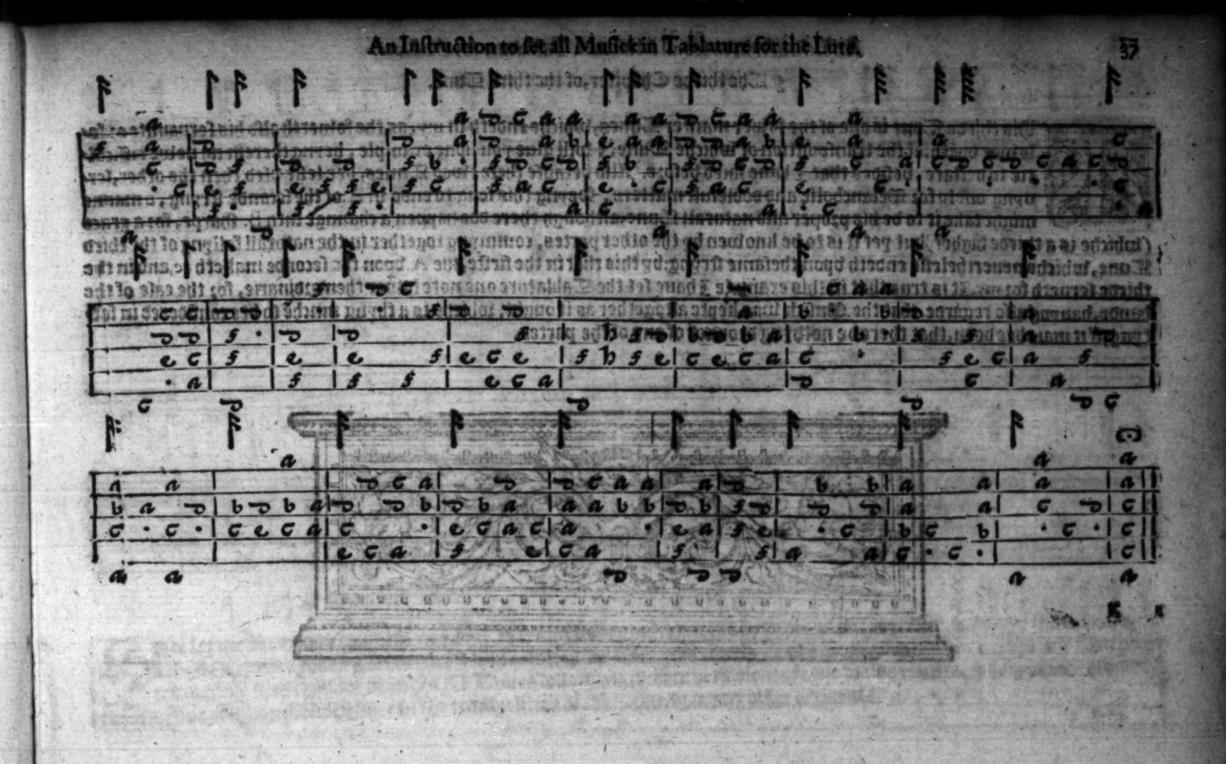




the safety splitted and dress on the safety and the safety



An Instruction to let all Mulick in Tablature for the Lutes G ACD Colcaco C C A C D C D C b C . acabca 1 5000000000 א כי ככי 16 .. FF Dea Co spca . 000000 aba 6 70.6 a 6 0 a 6 0 6 a 6 0 6 0 0 6 C. 3. a sonota ot as sacacac acocacioacaco co lona elesicsesece 1 6 0 a 0 10000 -5 0 . lac.c 10 NC



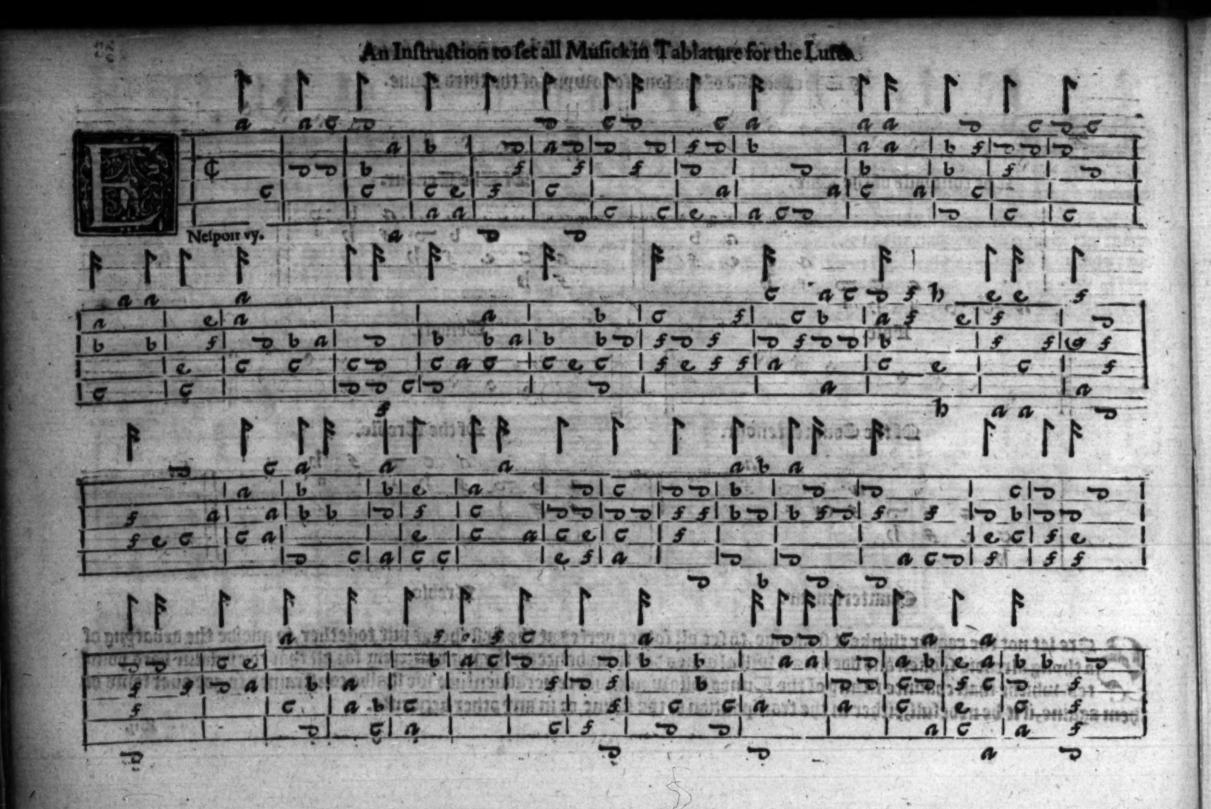


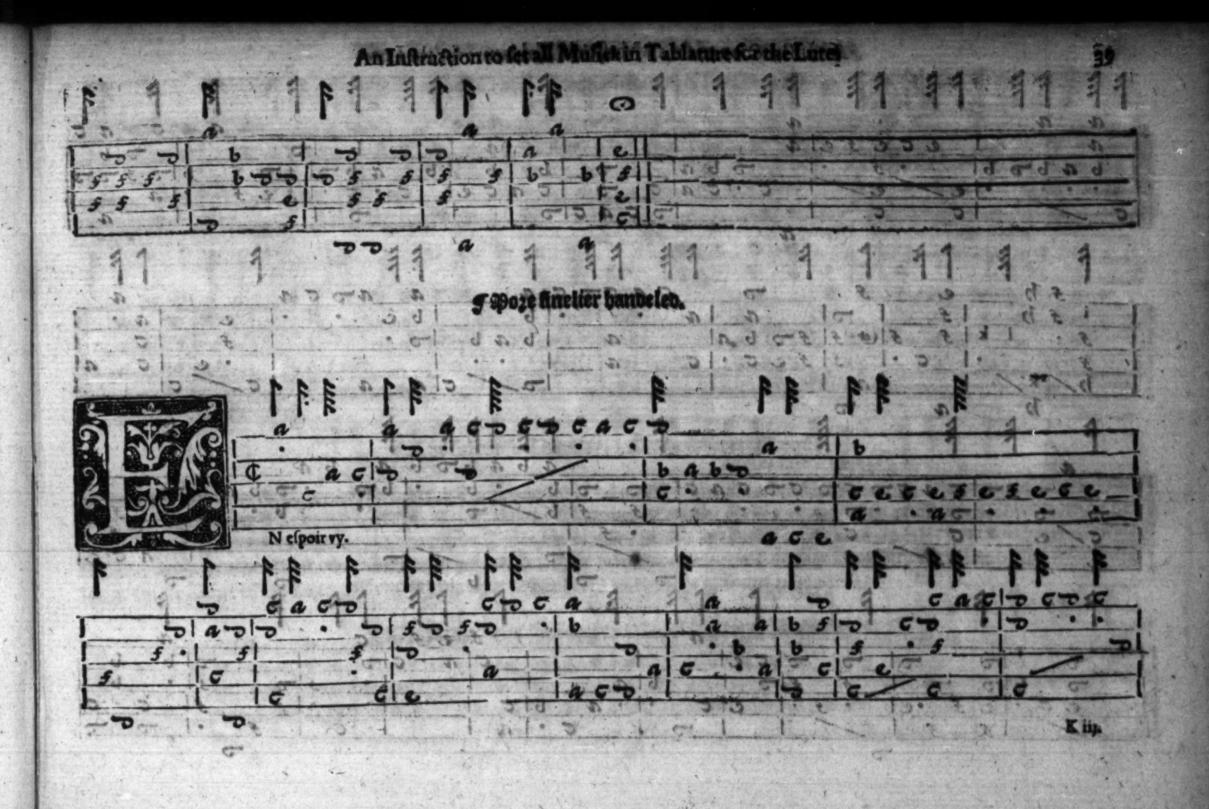
(O)

tes, whiche thall chaunce in any of the Tunes following, where peraduenture we thalbe conftrained to goe over fome of them againe, if it be nevelul, either in the transpolition of the Dune, of in any other accidente.

THE PARTY OF

K.Ij.









this fowerth Tune, of the whiche I gine you for example, the long of Orlande, beginning Du corps ablent, a manne night thinke it Araunge that this Tune, whiche following the order of the rest, dught as a follower or servaunte, to be set to the fower notes higher then the thirde Tune, his maister before, but we be constrained to sette him unely but one note higher, by reason that this present song, both goe but one note lower then his maister together with that it agreeth better with the natural Tune of the Lute, whiche in this sorte is handeled with more ease and perseason.

A The compatte of the fower partes of this long following.



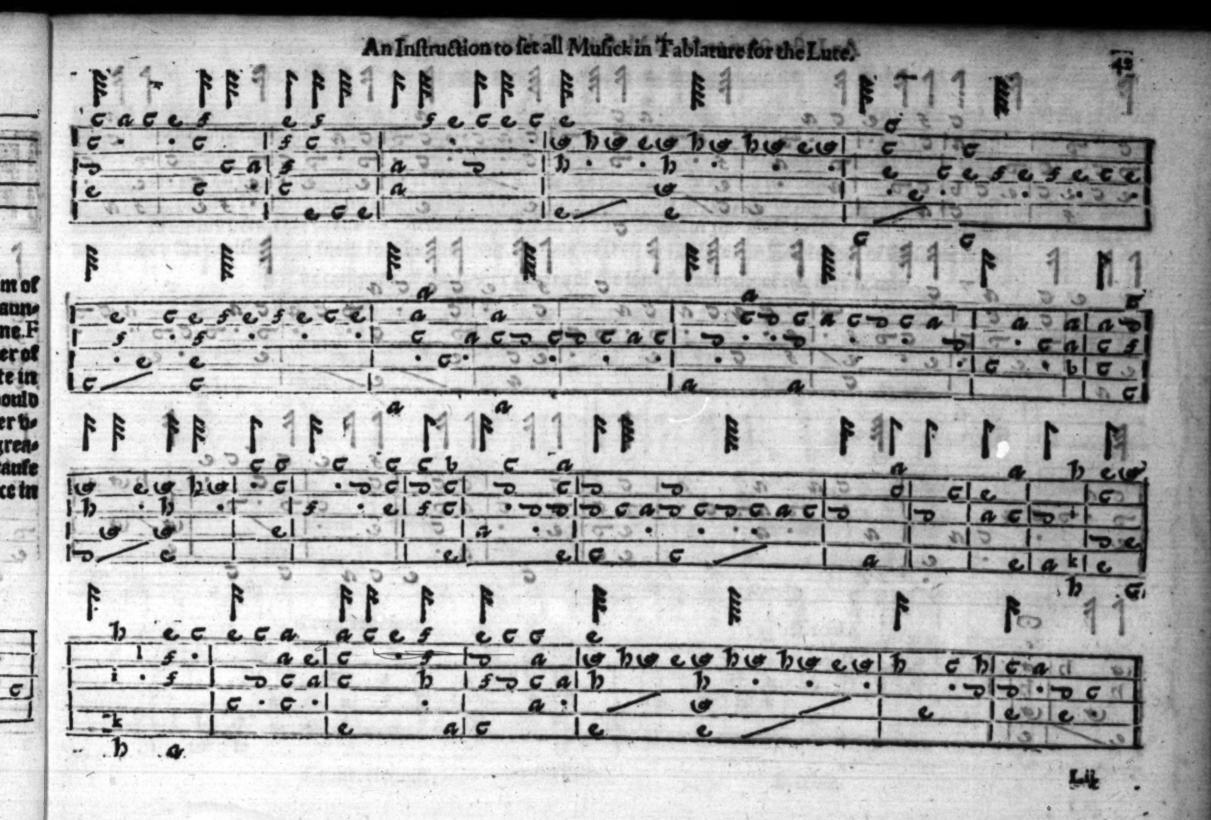


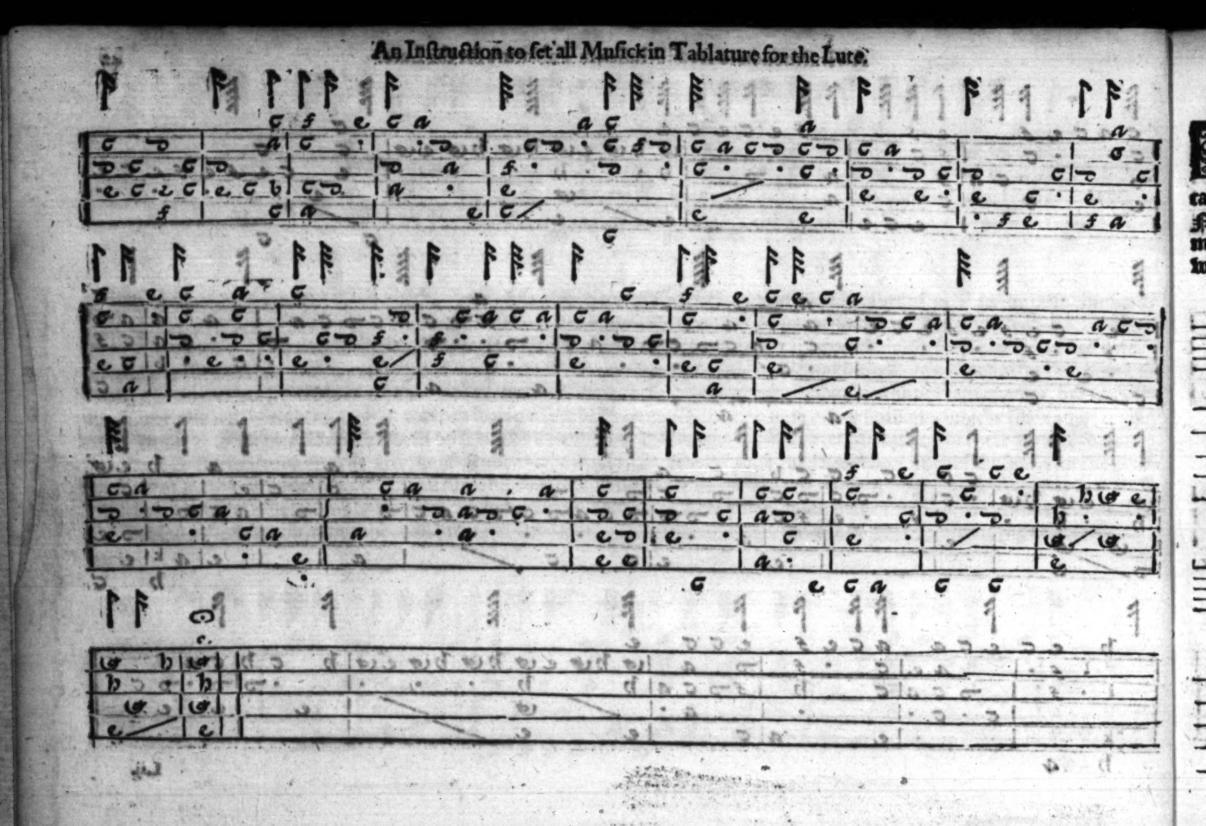


pon the laste Pinkm (making the accorde of Pulicke) doe bying a harones of plaie, beyonde the power of the hande, in the greater forte of Lutes, although doon less instrumentes, or to a verie greate hande well exercised, it might be possible. For this cause our scholer, whiche will not contente by miels of this plaine and naked Ablature, make have reconsse to the same distaunce in the Ablature following, where he shall since the same according his persection, not with standing the chaunging of letters.

caule. In the 27. biftaunce like wife it will be to be confibered, that the letters whiche be fet, accozoging to their naturall order to

corprablen





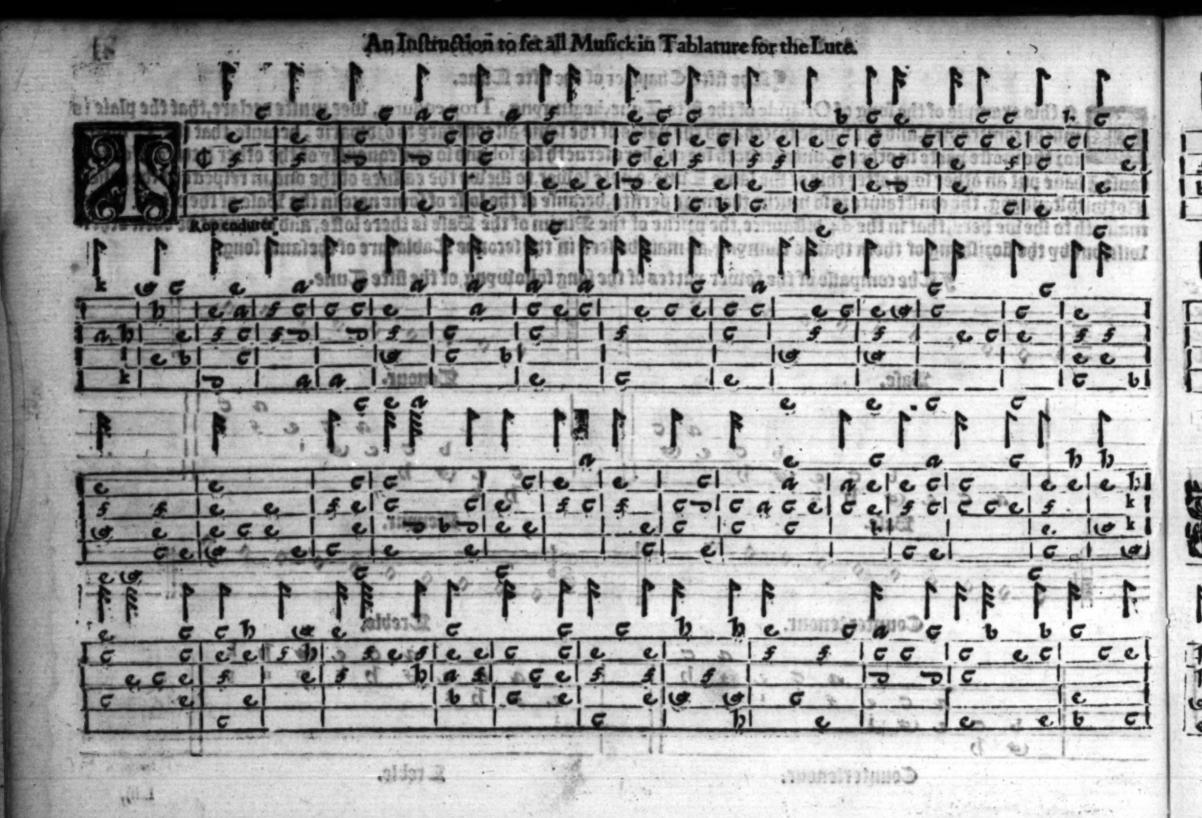
An Instruction to set all Musick in Tablature for the Lute.

The fifte Chapiter of the fifte Time.

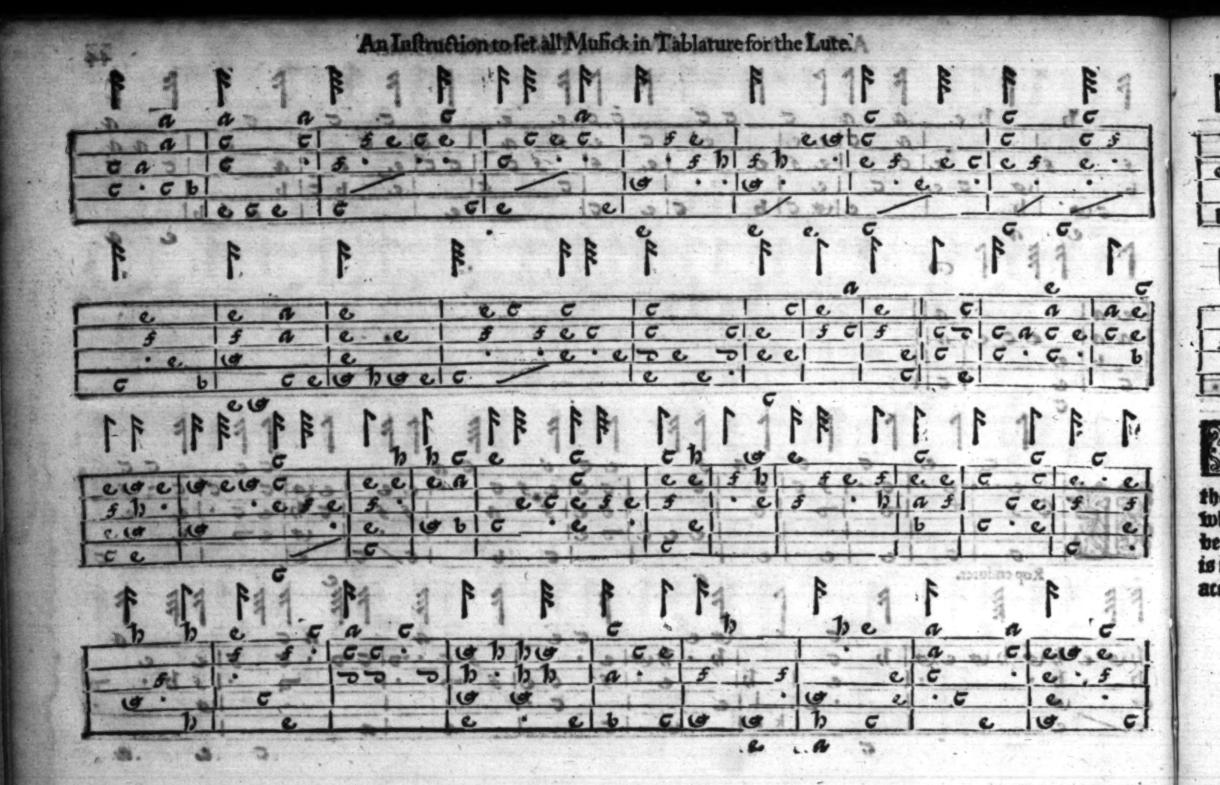
this example of the long of Orlande of the fifte Tune, beginning, Trop endurer, wee muste beclare, that the place is muche constrained, and the hande forced, and the notes of the same all contrary to ordinarie, because that the C. where for the moste parte in other Tunes serveth for my, here serveth for sol, and so consequently of the other letters. For this cause I have put an other song after this of the same Tune, a note lower, to thewe the easines of the one, in respect of the other. Potwithstanding, the constrainte is so much ethe more persite, because of the lose of some note in the Bale of the other. It remaines that he here, that in the 64, distaunce, the pricke of the Pinim of the Bale is there loste, and it cannot be soon other wise, but by the florishing of them that be cannying, as made be seen in the seconde Tablature of the same song.

The compalle of the fower partes of the long following of the fifte Time. Base. Tenour. Bale. Menour. Countertenour. 2100100000 Countertenour. Treble.

Lij







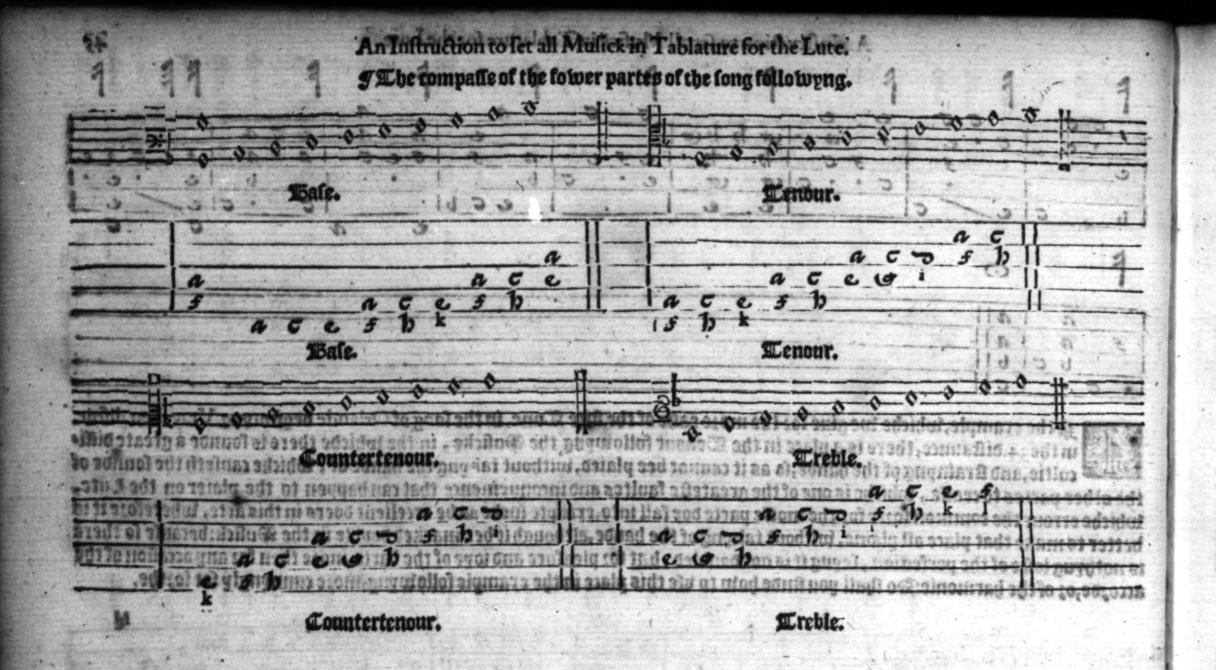


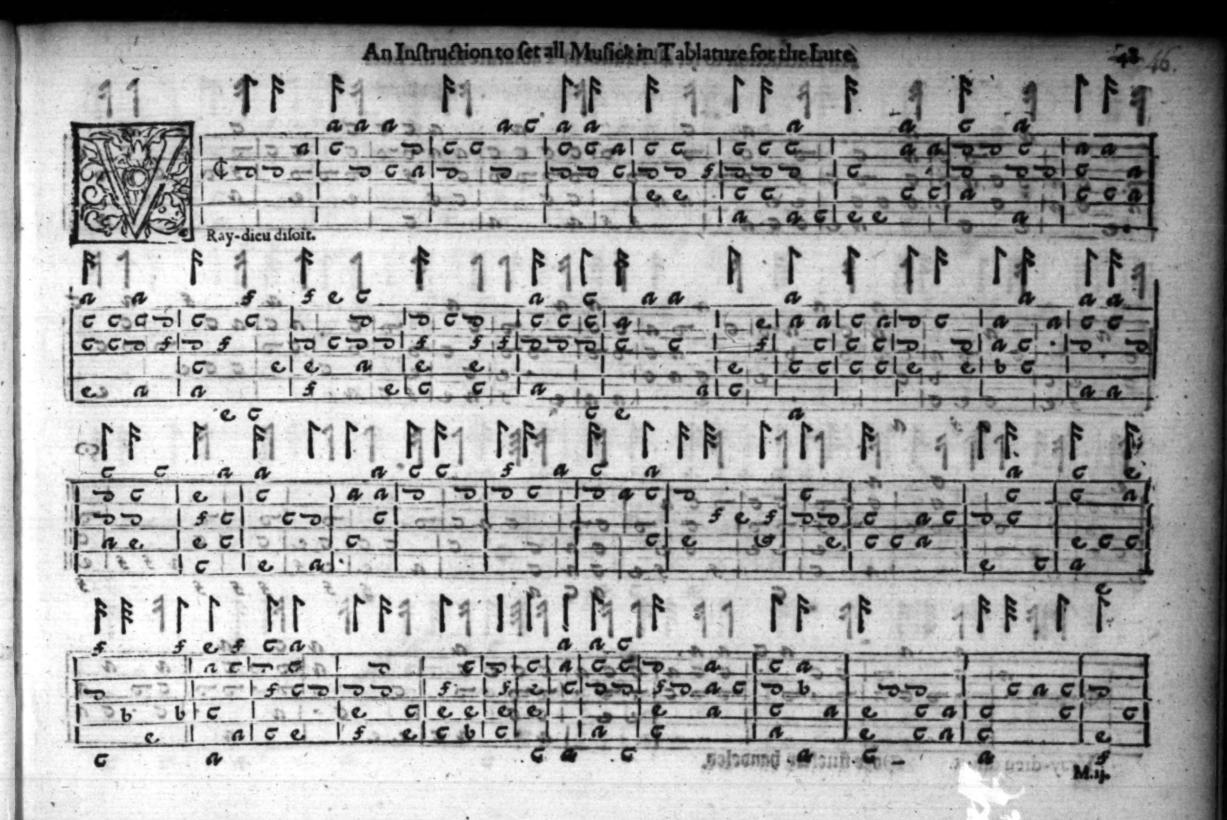
the example, whiche we give for the more easie of the fifte Lune, in the long of Orlande beginning Vray dieu distriction the 34. distaunce, there is a place in the Lenour following the Pusicke, in the whiche there is sounde a greate districultie, and araining of the hande, so as it cannot be plaied, without taking the hande of, whiche canset the sounde of the other partes to cease, whiche is one of the greateste faultes and inconvenience that can happen to the plaier on the Lute, whiche errour the common sorte for the most parte doe fall into, except such as be excellent doers in this arte, wherefore it is better to make that place all plaine, without taking of the hande, although it became bouble in the Pusick: because so there is not by pleasure and tope of the barte, more then sor any occasion of the accorde, or of the harmonie: So shall you find how to be this place in the example following, more cunningly set sorte.

Entitle.

Countertenour.

M











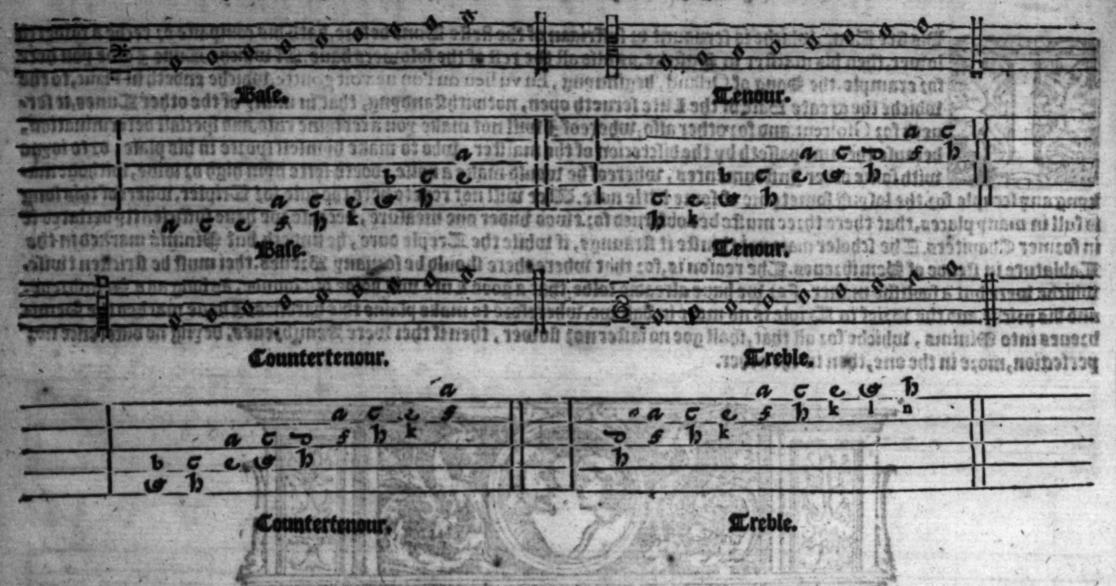
same of the fort Chapiter of the firt Same of the Same of the Chapiter of the fire Same of the Chapiter of the

Dis firt Dune, whiche is fernaunt or suffrigan of the firste Dune before, hath his compaste or reche a subject to wer, then his maister in Pusicke, as also all the rest of the followers have. Of whiche Dune I give you here so reample, the Song of Orland, beginning, En vidicu ou l'on ne voit goutte, whiche endeth in Flaut, to the whiche the greate Bale of the Lute serveth open, notwith sanding, that in many of the other Dunes, it serve ueth so? Golreut, and so other also, whereof I will not make you a certaine rule, and speciall betermination, because the same passeth by the discrection of the maister, who to make hymself sporte in his place, or to ioque with some other Instrumentes, whereof he would make a noise, doeth sette hun high or lowe, without may

kyng any scrupts for the losying sometyme of some little note. Wer will not repete bete the rule for Aripter, whereof this song is sull in many places, that there three muste bee observed for two o under one measure, because we have sufficiently vectored it in former Chapiters. The scholer maje not thinke it straungs, if while the Areple dure, he knows but Pinims marked in the Ablature in steads of Bemidzenes. The reason is, for that where there should be so many Brenes, their must be stricken twise, whiche were but a foolishe maner for we have alreadie tolde, that a good Lute will holde his sounde, as long as a Demidzene, and his pricke, and the Brief in Ariple is no more in dale we, wherefore to make plaine this bardness. I have marked the Bemis brenes into Pinims, whiche for all that, shall goe no faster nor slower, then if thei were Demidzenes, being no difference nor perfection, more in the one, then in the other.



An Instruction to set all Musick in Tablature for the Lute, A The compasse of the somer parter of the song following, of the first Time.









An Instruction to set all Musick in Tablature for the Lute. spots finchet feriotes. sec a a 4 5 call e 300 60 f TO G f ? 5 5 00 5 6 . . 6 6 6 6 6 6 100 C 3 C . ac . 6 6 a cccca a te CC 8 50 a . 2 6 6 26 . • 20 · a a | c b b C CO cececa DIC . W . 15

dide .

a a		-
e a lall		in epos Reinber
0 01		
1 -11	treated to all the same and the	135.55

The feuenth Chapiter of the fenenth Tune.

E will frame an example in Tablature, for this seventh mailter Tune, both the song of Orlands, beginning le ne veux rien q'un baiser de sa bouche. This seventh that should be ever muche scrupulous for the loss of certaine notes (whiche not with Kandyng, doe recompense them selves boon the eightes, as it is to bee seen in the ende of this song suche would sette it two notes higher, to save those notes: but their would because of greate difficultie, muche depleasauntnesse, and constrainte, so that we thinke it better to leave it in his naturall Tune, then to chaunge it otherwise. Because that this Tune of his ordinarie propertie, is not accustomed to extende to those two loss notes, so lowe as the Pusician would here for the pour suite and excellent

cie of his pastyme. Pow is there in this song present, many thunges worthie to bee noted, in certaine distances of the same beit that in the example better possibled following, there is remedie to bee perceived for all the distincties, but the reader could not perceive them, because the knowledge could not be had but in the setting. The first is in the seventh space, where the highest C. must holde a whole Semidreue sor the Countertenour, if the division in the Areble vio not take awais one quaver from him whiche thou shalt since the meanes to save but hym in the .22 distance following. In the .16 distance there is a running point whiche is made to observe the letters with the Pulick; whereby bothe the Aenour and the Base bee letted, wherefore it is better there to make that pointe all plaine, then so muche so hinder those two partes, although it bee not to bee seen so in this distance (alreadie by me amended there) as it is set out in the Pulicke. In the .31 distance is laste the pricke of the Countertenor in the beginnings of the measure, where there is place to have set him, but wee have to be before that the pricke is not aricken, wherefore it is better leste out then Aricken againe. In the .67, distance, the second Pinim seeseth half his valure, by reason of a Cratchet in the Areble, and cannot be otherwise doen, so the configuration of the other partes.

An Instruction to set all Musick in Tablature for the Lute.









and the first



An Instruction to let all Mulick in Tablature for the Lute. The eight Chapiter, of the eight Anne. this eight and last Tune fatter the common ble fer ugunt or follower of that before, we give you for example the long of Orland beginning, Ce faux amour whiche taketh his Tune naturall, that is to fate, his Gfoireut in the Ereble open, wheren con Hall finde no difficultie for the Eablature, whiche bath not been peclared in the Chapiters before, and inhiche the learner of arte bath not fufficiently learned, if he have practifed all the longes and examples of the Tunes before fet forthe. The compalle of the fower partes of the fong following, of the eight Time. Menour. 4 0 Tenour. Countertenour, Treble. acos b 6 4 Countertenour, Treble.









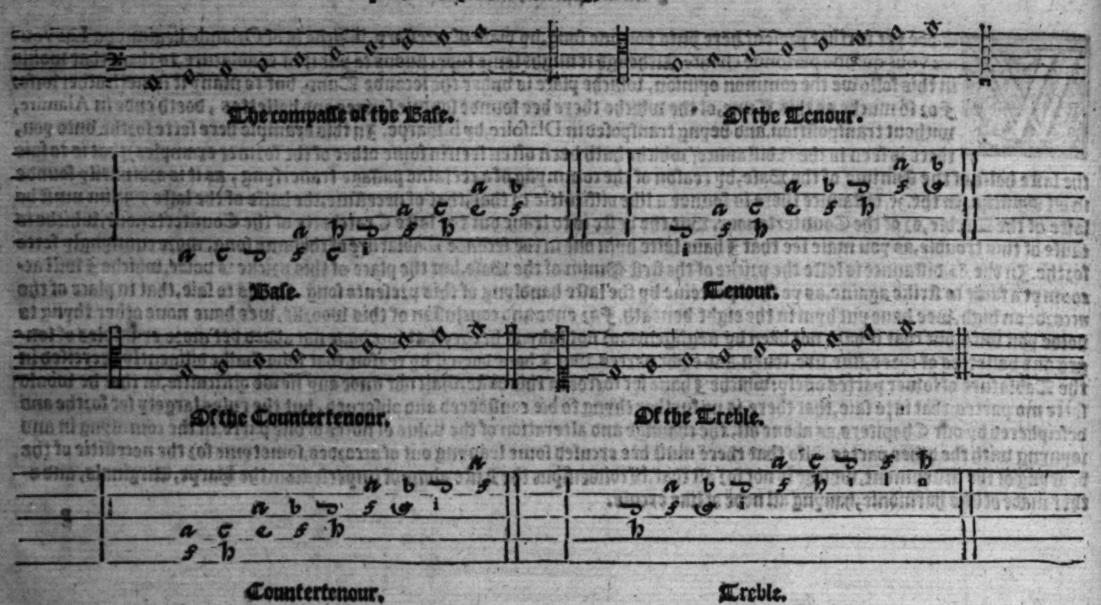
An Instruction to fet all Musick in Tablature for the Lute

Jan accessarie of incident, and I P

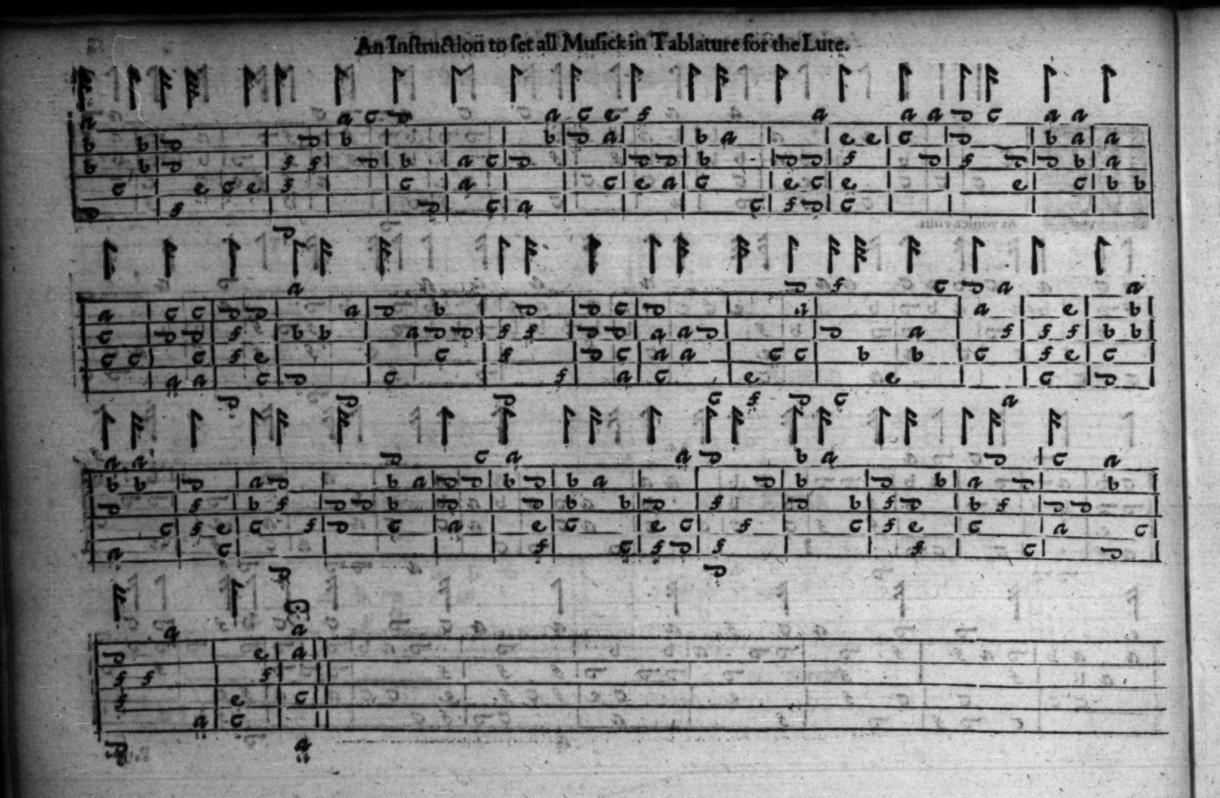
C voe yet further present here unto you one song, by wate of accouracy, whiche is of Orlande, beginning Las vous lez vous qu'une personne chance. Although it might seme superfluous to put it in Lablature, to them that would in this followe the common opinion, whiche place is under the seconde Lune, but to many it semeth other wife. For so muche as this Lune, of the whiche there bee sounde songes and ballettes, doeth ende in Alamire, without transposition, and being transposed in Dlasolre, by b. tharpe. In this example here sette sorthe unto you, there is seen in the 13. distance (whiche hath been often seen in some other of the sormer examples) that is to saic

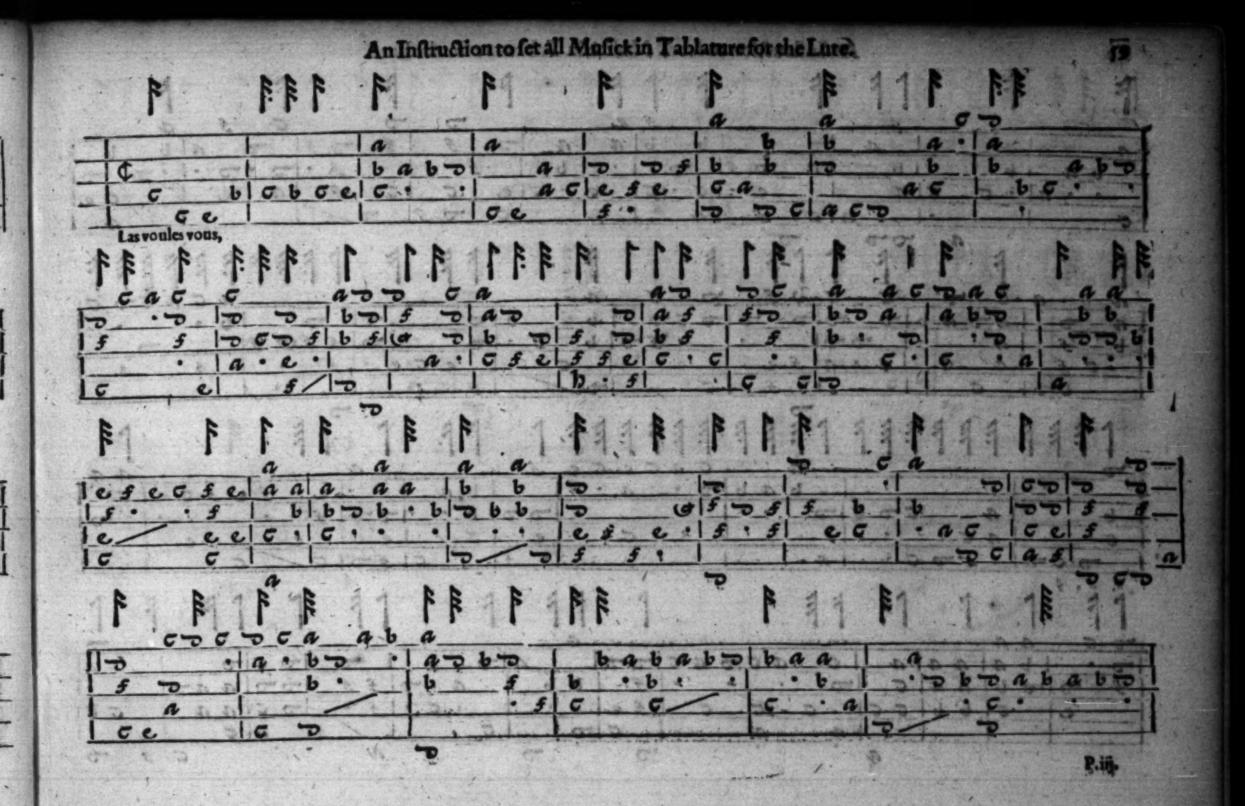
the lake halfe of the Pinime of the Bale, by reason of the commyng of a certaine parage transferous, a sit is ordinarily sounce in all Positicks. In the .33. distance there is sounce a like distinctive in that, that of necessitie, the halfe of the lake Pinim must be lost of the Treble, 03 of the Countertenour. But the beste is to leave out the lake Cratchette of the Countertenour, whiche is rause of this trouble, as you make see that I have lessed by mout in the seconde Tablature of the lame long, more cunnyngly sette for the .32. distance is loste the pricks of the suff Pinim of the Base, but the place of this pricks is bothe, which I will as count a fault to strike againe, as ye shall perteive by the laste handlyng of this presents song, that is to saie, that in place of the accepte on high, were have put hym in the eight beneath. For ende and conclusion of this woorke, were have none other thying to holde you with, but that it bath not been by negligence, 02 not taking beed, that we have not another the realistics of some ges and ballettes of three, such, seven, and eight partes. But I have born it by reason, that who sails eightles of some ges and ballettes of some such, seven, and eight partes. But I have been it by reason, that who sails eightless of some securior of some partes, so nelly whiche I have so so so some some of some parte, in that he would settle more partes that is to saie, that there is no surther thying to be considered and otherwed, but the rules largely set so the and occiphered by our Chapiters, as about all, the change and alteration of the value of notes of one parte, in the commyng in any topning with the other partes. Also that there must be excused some leaving out of acceptes, sometyme so, the necessitie of the bearing of the incrument, whiche is not so, all that, to convenience the lange of impersection: the Parte, Circlinals, and other made of like harmonic, having all note of like excuse.

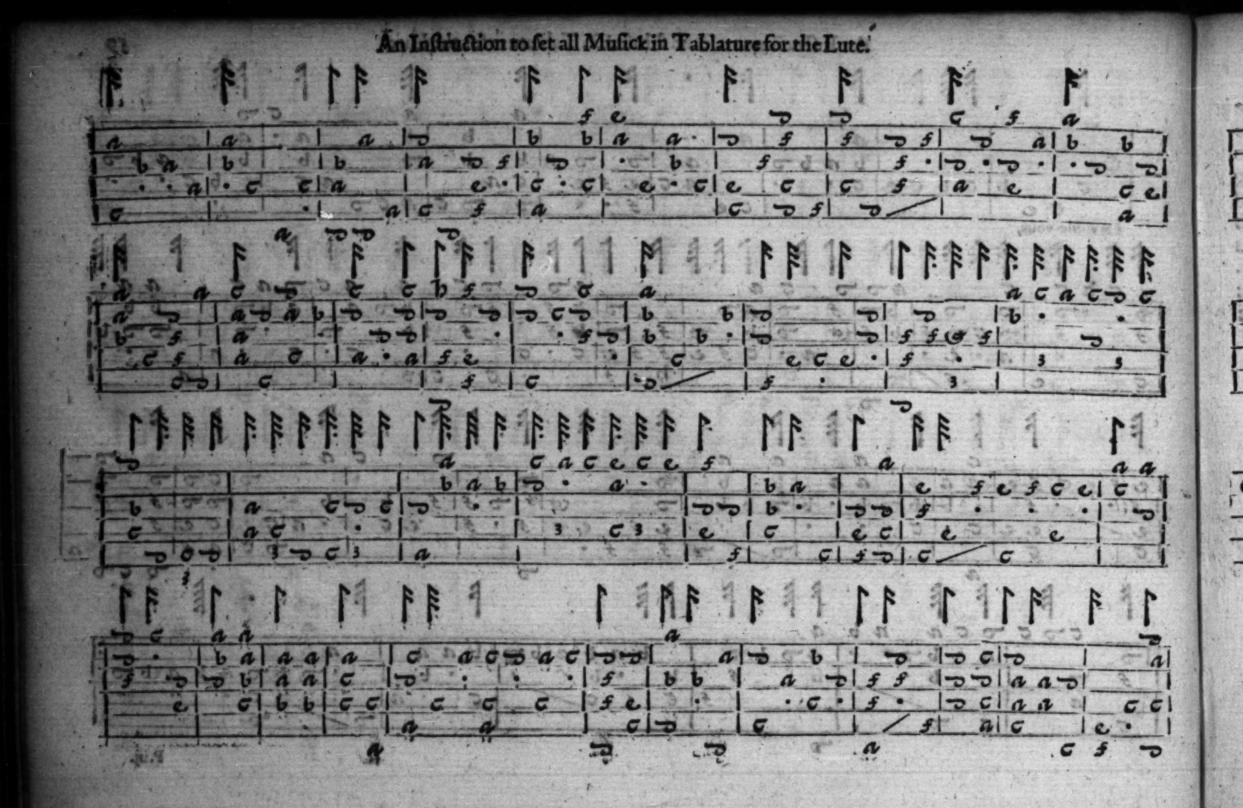
An Instruction to set all Musickin Tablature for the Lute.











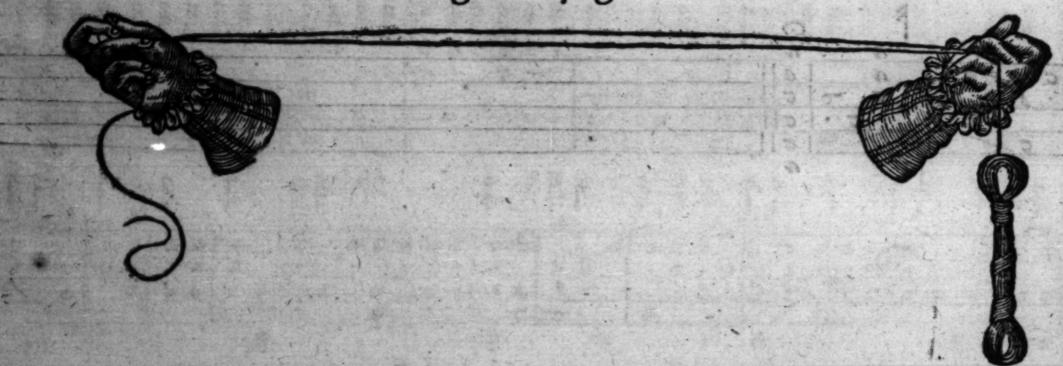


The nineth Chapiter.

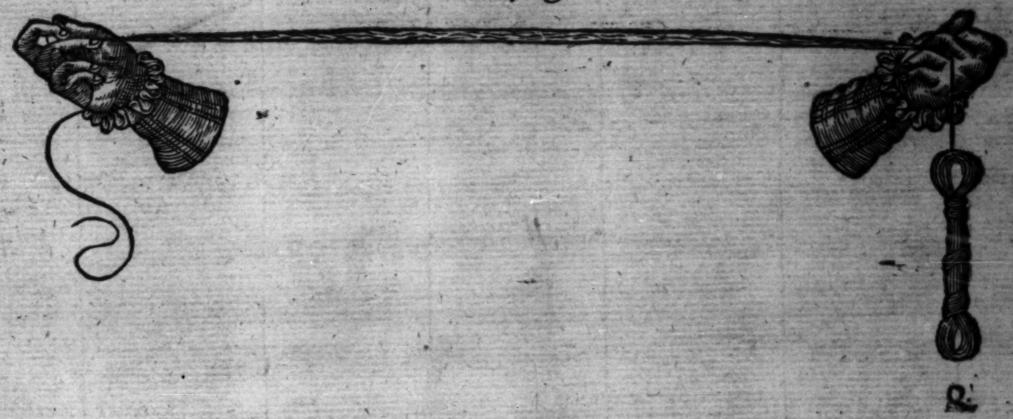
put the laste bande to this woozke, I will not omitte to give you to dowerstande, how to knowe stringes, whereof the best come to be out of Almaigne, on this side the towne of Hunix, and from Aquila in Italia: befoze ye putte them on the Lute, it is nedefull to prove them betwene the handes, in maner as is sette for the in sigures hereaster pictured, which he we manifestly on the singer, and to the eye, the difference from the true with the false: that is to wete, the true is known by this, that in striking bym betwene the singers, hee muste shewe to divide hymself in the in twoo, and that so, so much as shall reche from the bridge belowe, to the toppe of the necke: because it maketh no matter so, the reste of the strynges, that goeth emong the pinnes, not with sandying ye made not bee satisfied in assaying the strynge, holden onely at that length, but that you must also prove hym sustriking bym, beyng bolden at shorter lengthes to bee well assured of his certain goodnes and personal sustrikes and salle stryng is known by the shewe of many strynges, whiche it represented, when it is striken betwene the singers: so muste you contine we thesame trial in striking the stryng, till you perceive the token of the good, to separate hym from the badde, according to the sigures sollowing.

A good stryng.

G

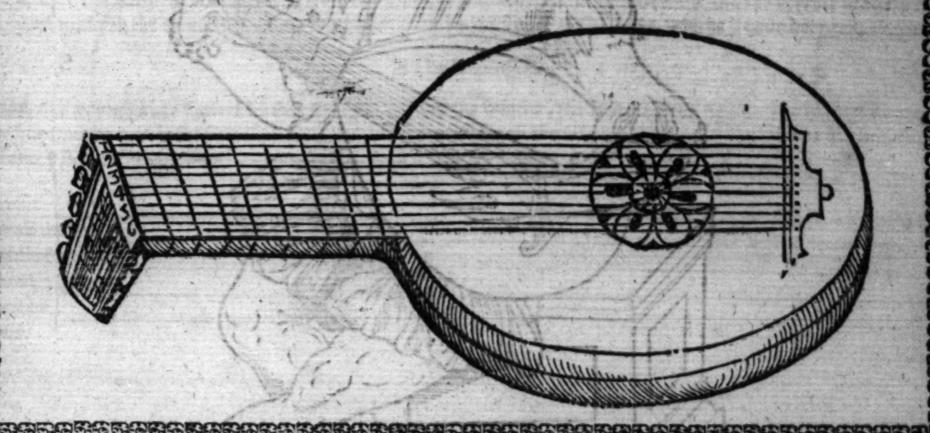


A false stryng.



An linding Cloud of tetal! I full chin Tablance for the Lund A faile ftryng.

A brief instruction how to plaie on the Lute by Tablatorie, with certaine easie lessons for the purpose gathered together: to the greate commoditie and pleasure of the learner of the same. By A.R.





The first Rule.

First thou must bnderstande, that the Lufe is commonly Grung with fire Grynges, 3 saie fire Grynges, although there bee eleven, becaufe the flue first, accoumptying from the Bafe, be boubled, whiche make tenne, and the Treble is onely lingle and a lone, whiche maketh the eleventh, as thou maielt perceine by the figure of the Lute, whiche 3 baue bere represented unto the.

The feconde Rule.

Thele fire frynges bee figured by fine ftraight lines, of the whiche, the firste boeoth fignifie the bigbett ftryng, called the Treble, the fecombe line is the fecombe firing, and fo confequently all the other onto the firt, the whiche firt line, is not noted in our Frenche Tablature, because it mate easely be indges to be the laft.

Treble. Small meane. Greate meane. Countertenour. Menour. Mafe.

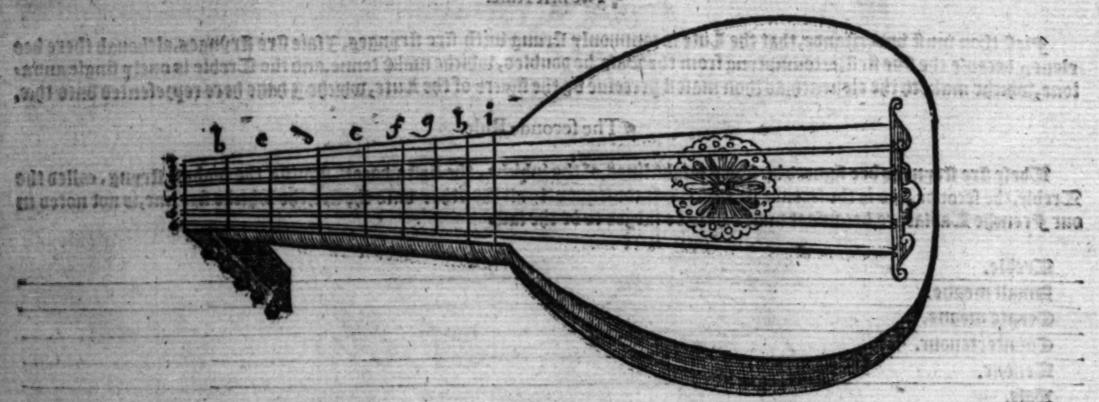
there are to entre edition of the content of the co

iii O cantin of the fretter, Martil and bere notine the naupostiona, that applif to bee address of the farmer of bid annea bil forte interte and forte and out to the forte in the forte and forte and

An instruction to the Lute.

or 101 101 10 The thirde Rule 101 101 101 101

And because these are comes bee not sufficient of them selves, to expresse many and diverse soundes, it is necessarie to linde theanes, whereby every arying mais give many and diverse soundes, and the meanes and wais thereof, is the invention of the trettes, whiche thou seek aboute the necks of the Lute here figured.



F betwirte frette and frette. Whiche wee doe call froppes, for to compate them intily, nor the greatnesse of the frette firringes, whiche must bee also observed, these them great an other tyme, thou shalte contente the self, to marke what I will now sais bette.

An instruction to the Lute The fowerth Rule.

call the frettes, the firinges that bee tied about the necke of the Lute, whiche be oxinarily eight in nomber, repretens Aten and figured by the letters be defg hi and bee called floppes, because that whereas those faied letters bee founde. following the opper of our Tablatozie, the spaces betwirte the frettes muste bee stopped with the lefte bande. In the Frenche Tablatozie is bled the letters of the Alphabet, and the Italians and other nations, in Ceave thereof, ble Sciphers and other Carecters.

The fifte Rule.

De first Coppe is Cignifico and marked by the letter b. the feconde.c and fo confequently the rest, buto the eight and last Cop. with the letter.i. As thou maieft fee by the figure of the Lute, whiche I have befoze reprefented buto thee.

The fixte Rule.

of racio stranged and a Phai ad ta arangle on

Stouchping this letter.a. Ive have not compailed it emong the nomber of the eight floppes, because that where the lated a is founde, it mult be froken open, that is to laie, you mufte fithe of gripe as many frynges, as there bee marked Acq with the right hande, not Stoppyng with the left.

Example,

and find found the letters one famile the Boppes (the fublic boos exists supertains to the left e hands) if ren finants not Britis the fater of princes beared ber the beatter than the fater of the fater and the set nevelimitesuilediningkram erettif ganna the design of the annual matter one about the the the the design of the tree but the best one letter, you and the Interest of the name of the contract of the co dentity to the normber of the . Indice make to often and a fine a section of the contract of the co

Vigmenily.

An inftruction to the Lute. The feuenth Rule.

to to the letters that come after the. I. (which we have let latt) thei have no frettes, not with any no thole that be evercifed in thefame arte, Coppe the Arynges inally, where thei Moule bee Ropped, that is to faie, where the letters be mare hed, whiche bee ener about the number of eight, as cunnyngly as if thei had frettes.

omated place of the constitution of the contract of the contra	¶Examplé.	nggla, aglika miaitil agli aala miai	Frenche Cablatos order Carbatra
Tologramment of the rest, toutouther of the municipal stage.	'n m k m	istort od opilsku om extigati	dengon Baneck T
	f m k m	}	

Anyng now fpoken of the Arynges, lefters, frettes, and Roppes, thou multe allo understance, bow, and with whiche fingers the Arynges of the Lute must be stopped. at a distribution of the field bear of the property of the light of th

The eight Rule.

Die levng the letters boe lignifie the floppes (the whiche booe onely appertaine to the lefte hande) if you thould not frike the faied frynges beneth on the beallie, the Lute would give no founde: you must with the thombe, and the fine gers of the right bande, gripe of frike as many firpages, as thalbee founde letters marked in the lines, fignifiying the faied ftrynges, I meane, that thalbee one about an other in thefame ftoppe : and if there bee but one letter, you muste Roppe but one Aryng, if there be twoo, you must onely Roppe twoo, and so consequently to the nomber of are, which maketh are partes in one Roppe, because every letter bothbis parte, and there multe bee two letters at the leaste, one above the other, to make the accorde.

TExample.

		a	-			
問題	6	a	6	6	5	1.1
	7	6	P	7	5	
6			0			
製源	333			高温	6	1.1
				- 6	·a	臨

The nineth Rule.

Pereas thou doest finde but one letter to bee stopped, thou shalte strike hym downe warde with the thombe, bee it strike; second, 02 other, the strying signified by the line of the Tablatozie, upon the same line that the letter standard on, so that there bee under that letter no poince 02 pricks. For if there bee one, it must bee striken upwardes with one of the sine gers, as shall best sit it.

Example.

	The state of the s	G	cestibli	Align County Low	that have and of the
		a 50		respillate del mer	For the macrast electric
1	nc	alud Ettar	NITE VANCOUR	3	
	à ce		All thornesine		

The tenth Rule.

f you door finde one, twoo, or three letters, bauring no pricke or poince underneth, you thall firthe optoardes as many fireness, as you thall finde letters byon the lines of the Cablature, fignifigng the faced frynges, with as many fingers as there bee letters and frynges, and you must also note, that although there bee but one poince or pricke under one, twoo, or three letters, thei must be all striken with the fingers, without the thombe, as if energietter were marked senerally with his pricke or poince.

An instruction to the Lute.

a	â	a	a		4
6		a	0	a	a
	9	0	7	51	ь
		33		61	Ball A
		医			題

The eleventh Rule.

Foncer twoo. three or many letters comprised in one Coppe, bee founde no pricke or pointe, then you muste gripe, or drawe as many Arynges, as there bee sounde letters: gripyng, or drawing is to bee understoode, when the thombe and the Angers of the right hande plate together. Because in the eight Kule, wee have spoken of are partes, the whiche will not bee full, excepte all the fire Arynges bee sounded, and yet havyng but five fingers to ethe hande, accommptyng the thombe sor one, and yet of the five, the little singer serveth but to keepe the hande from byon the beallie of the Lute: some would thinke it harde to bee soen, and almost eimpossible, to plate sine or fire partes byon the Lute, but when it shalle be not known what sort it mate be been, it will not seme so Araunge.

The twelfth Rule.

Crause it thalbe hereafter necessarie so, the understanding of the Tablature, to know the division of the hand and the singers, and with what names I will surname them, I will advertise thee, that after the thombe, the nexte following thalbe the first, nexte unto that thalbe the seconde, the thirde to bee the thirde, and the little singer to bee named the litters.

The thirtene Rule.

to the ende thou thalte not bee abuled by these termes, to Arike boune wardes, to Arike by wardes, or to gripe, you thall understande, to Arike boune the Arynges, is when the thombe plaieth alone, whiche Ariketh the Aryng bounward, or liste or Arike by wardes, those be the singers that Ariketh the Arynges by wardes, when the letters be marked with poinces

poinces of prickes to gripe, is when the thombe and the Angers place together, the whiche not with Candyng, doorth not leefe their office to Arike by wardes, of downe wardes, that is to fair, to Arike downe wardes with the thombe, and by wardes with the fingers.

The fowertene Rule.

Hen thou wilte plaie fire partes been the Lute, thou muste strike pounewardes, the stree and the liste strying, with the thouse onely, training it been the two stryinges, or two partes, as if thou wouldest shutte the hande, and strike by wardes the thirde and sowerth partes or stryinges, with the sirste singer, as if thou wouldest some, or shutte it to the thombe, whiche singer and thombe, after that sorte striketh sower partes, and to strike be wardes the seconde parte, with the seconde singer and the sirste, whiche is the Treble with the thirde singer, whiche maketh the full size partes.

FExample.

	a	5	e	F	10 e
H	al	01	5	5	51
3	0	70	5	0	51
	5	2	5	e	10
2	6	e	C	c	bl
					a.

The fiftene Rule.



Fit so bappen, thou have but fine partes to plaie, thou maiest as in the sozesaies Rule, Arike boundwardes with thy Thombe, the sixte and afte Aryng, or the siste and sowerth, and to Arike bywardes the three other strynges, with the sower other singers, so that the Counter Base, and the nexte parte bee next one to an other. Otherwise it were necessarie, that the firste singer should strike bywardes, the thirde and sowerth Arynges or partes, to make the sowerh and siste parte. As sor the example,

 adigent vollen en annie de einemen eine en grant bei generene Rule-mallen bogen, admid badt, abbrug bandt giniget en

TOTAL PROPERTY

F De to plate these partes onely, the thombe will ferne, as wee bane alreable taught thee in the Rules aforefaled, to firthe the Counterbale bounwardes, the first and the feconde finger, to firthe pumartes the tipog other, whiche make the three partes

Camirage and and an
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
a a a a a a a a a a a a a a a a a a a
a ba b ba a 0 1 b 0 10 10 10 10 10 10 10 10 10 10 10 10 1
100000000000000000000000000000000000000
1 1 10 10 10 10 10 10 10 10 10 10 10 10
le ne veux plus a mon mal confentir.
F F F IIII
a a a a a a a a a a a a a a a a a a a
alboblobala lalababba a o lalababba
00. 20 00000000000000000000000000000000
1 4 4 6 16 6 16 6 6 6 6 6 6 6 6 6 6 6 6
10 10 10 10 10 10 10 10 10 10 10 10 10 1
were and that fire have further the rilposition of the contract and that the contract and that he were and the contract and t
the state of the contract of the state of th
pulpotentie in an interest of the contract of
100 050 160 DIG -1-1-11
15 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
15 5 6 5 1 5 1 5 1 5 1 5 1 5 1 5 1 6 1 6
Self To Contract system or other principle of the Mission works and a self-

An inftruction to the Lute.

Lother arving.

# 41	F 12		1 111	1	FRAR	Ta I	3 8
- la 1	a a	cace	s e o	e 5 12	ho e he	b 6	8
d B ONE	2-1-0	· · a	cace.	5	h b	ו בוס הו	-
- 4	620	16.1015	्रांत व	15	lord of	5 6-1 3-11	
- 3	202		EL DE	15.4.0.0	1.30	1 120 11	
4)	ed milesal 2013		16 1 9	and the same of th	and loss marries		
	FEF	4 44	1 64 1 1	0	d and in the co	ind strandard or	
	DESCRIPTION OF THE PROPERTY OF	STATE OF THE REAL PROPERTY AND ADDRESS OF THE PARTY.					
ech ac	ecac	aa	a	a	Park Street Rose		
ech ac	lecas	aa	1 oce	acel al.		5	
ech ac	ecac	2 15 a	1000	a cel	845	1 - 1 16	

Die that we have spoken briefly, the disposicion of the right hande, and with what fingers were ought to gripe, Arike by wardes, and Arike downe to the lefte hande, and speake thereof, how it ought to bee disposed, retaining the selfsame names of the fingers, that we have bled, in speaking of the office of the right hande.

The ninetene Rule.



we have in the fowertene Role made aunswere to the poubte, that might have been made, as having but sive sine gers, of the whiche somer serve onely to gripe, drawe, or liste up the Arynges, that it should be impossible to place sive or fire partes. Onen so were might aunswere them that would aske, how one might stoppe with tower singers of the left hande, sive arynges, the thombe being occupied to bears up the Lute, and to guide the hande: when the first singer

finger alone (I meane that nerte to the thombe) might eafely Coppe all the Arynges, in courbing the fairb finger, a long overthwart the Roppe, whiche is a thoug ordinarie and common, to ferue two or three partes, and that is born, when there bee may ny letters a like, to plate in one Roppe, as three. BBB. three. CCC and foof other.



It happen that the first finger Coppé twoó of three Crynges, according to the letters signified in the Cablature, and so gnified by the stoppes, the other fingers nexte, as the seconde, thirde, and somerth, shall Coppe the others every one in his rancke, according to naturall order and degree, as I will show the hereaster berie plainty.

po for that in fewe woordes, thou maiest unberstande, how thou shalte dispose the singers of the saieb leste hande. I have chosen for thee certains coppes, or samilier accordes, common, and distinctly, the whiche I will teache thee, the wong thee with what singers shou must stoppe, and those well practiled, will easely make thee understande all others that shall come to the hande.

Dw followe the Coppes, diverte and common, the whiche bee interpreted, one after another, and with what finger of the lefte hande you muste stoppe, and so the better unversanding, you must note, that if there we e two o, or three letters of one sorte, upon one stoppe, as two o.BB. two o.CC. or other letters, bee it the first. B.or. C. it walker unversants of that letter, that standeth uppermoste, be it. B. or. C.or other letter; as toucheng the A. call to remembrance what I have before taught thee, because it is not stopped, but is placed open.

				. 3	
An	intra	1810	nto	the L	nte:
	TRAFFIE S	40010	TA PO		40.00

12 4 9 6 6 3	7 331	5 6	10	9		13.14			of Gal and		
	a	20	aa	- A	7 6	n G	6 6	=1	92021	-1-13	
ab	7016	10	1 4 1 6	ela	AA		alal	124			
100	PIP	619	סרוטו	316	51	1-1-1	1 = 1	امام	حاصاط اط		
6 6	4	a	6	1010	616	10101	-1	CI AI	alalcle	-1 6	

DE Art. C. of the art troppe, that thou feet here figured, mult be fropped with the fecombe finger, and the fecombe C. with the first finger. The B. of the seconde stoppe, with the first finger, the. D. with the thirde, and the. C. with the feconde. The firste. D. of the thirde Stoppe, with the little finger, the B. with the first, the feconde. D. with the thirde, The first and seconde. B. of the fowerth stoppe, with the first finger, couchyng it a long overthwarte the stoppe, and the. D. with the thirde. The firste. D. of the fifte stoppe, with the little finger, the. B. with the firste finger, the o

her. D. with the thirde finger: the. C. of the firte floppe with the fecond finger, the firste. D. with the little finger, the other with the thirde. The. B. of the fenenth Stoppe, with the arte finger, the. C. with the feconde. The. B. of the eight Stoppe, with the first e inger, the. D. with the thirde. The arce. E. of the nineth Coppe, with the thirde Anger, the. F. with the little Anger, the other. E. with the seconde, and the. C. with the firste. The firste. C. of the tenth stoppe, with the seconde finger, the two other. CC.in sourhong your fore finger, all a long overthwarte the Roppe, The. D. of the eleventh Roppe, with the little finger. the. B. with the ard finger, the. C. with the feconde. The first. C.of the twelfth Coppe, with the thirde finger, the. B. with the firste, the other. C. with the feconde finger. The. B. of the thirtenth stoppe, with the first finger, the. C. with the feconde, the. D. with the thirde. The frie. C. of the fowertenth frome, with the thirde finger, the two other with the feconde finger, touchyng it alone. The fiftenth Hoppe as the twelfth, The. E. of the artenth Roppe, with the little finger, and the. C. with the first finger. The firste. C. of the fee ententh Coppe, with the leconde Anger, thc.D. with the thirde the other, C. with the first finger. The. D.of the eighteneth Stop with the little finger, and the. C. with the feconde. The. B of the ninetenth floppe, with the first finger, the. C. with the feconde, and the.D. with the third finger . The.D. of the twentie froppe, with the little finger, the.B. with the first finger, and the.C. with the feconde. The firste. D.of the one and twentie, with the little finger, the feconde with the thirde finger, the. C. with the firste. The twoo and twentie Coppe, is like buto the fenentene. The art and feconde of the laft Coppe, with the first finger, couchying it a long, the E. with the feconde, and the F. with the thirde finger. All the about faied Roppes, bee Ropped, as I have taught thee

bere

bere before, if sometymes thou one not finde the let f forced to chaunge them, to boe forme pallage. I that will a some me the let it is a large of the first of

The one and the first of the former of the feet of the first the first of the first

¶Example.

cesectt teshkhsetett
कि विविधिक कि विकित्त कि विकित कि
31000 310 50 50 50 500 50 510 510 510 510 510 5
telelelelelelelelelelelelelelelelelelel
The state of the s
the state of the s

De.D. of this first stoppe, must be stopped with the seconde singer, the F. with the little singer, the E. with the third ser, and the C. with the sirste. The sirste scoonde stoppe, and the seconde, must be a couched all a long with the sirste singer, the D. with the seconde singer, and the E. with the thirde. The stoppe, with the seconde singer, the sirste stoppe, with the seconde singer, the sirste stoppe, with the seconde singer, the sirste stoppe, with the sirste singer, the sirste stoppe, with the sirste singer, the sirste stoppe, with the sirste singer, the sirste singer, the sirste singer, and the C. with the sirste stoppe, with the sirste singer, the sirste singer, the sirste singer, and the C. with the sirste singer, and the sirste singer sirste singer singer

'An instruction to the Lute.

the little finger. The tenth touche naturally. The eleventh touche as the firste. The twoo CC of the twelneth touche, with the finger couched a long, the. D. with the feconde finger, the firste. E. with the little finger, the feconde with the thirde finger. The thirtene Roppe is naturall. The fowertene Roppe like the firte: The fiftenth like the firte. The fifte. Hof the firtenth Roppe. with the little finger, the twoo. FF. with the first finger, the. G. with the feconde, and the. H. with the thirde finger, The. K. of the leaenteth dioppe, with the little Anger, the twow. FF. with the Anger couched a longe, the H. with the fecence Anger. The ciah. eneth Koppe, like the Arteneth: The twoo. FF. of the ninetenth Aoppe, with the first finger, the firste. H. with the little anger, and the fewerteneth. The one and twentie, like the senenth. The three. CCC.of the two and twentie Roppe, with the feconde finger, the. D. with the thirde finger, and the. E. with the lite tle finger. The three and twentie froppe, like the nineth. The three. CCC of the latte froppe, with the finger conched a long, the arte. E. with the little anger, the fecome with the thirds, and the thirde with the fecome finger. All the abone face flower bes boune naturally as it is taught thee if thou bee not confirmined to dispose them otherwise to make some passage.

The twoo and twentie Rule.

Tis also necessarie to give thee to buberstao, to what purpose the barres that be brawen bias. buber the lefters or passages boe ferue foz, and foz thy better buderstanding, 3 have here buder brawen thee an example at large, and verie familier, in the whiche thou theltenot finde one example, trimmed pa meafured, that thou thalte nede to remoue any of thy fingers from the faiet meafure : The knowledge of the faich barre is fo necessarie, that bangna founde out, and exercised the same, thou walte not neede to remove, but those fingers, whiche thou walt be forced. call clofe, 02 couerte plate, as foz the other barres, whiche come ftraight ouerthwarte the lines, that fignifieth buto be the fire Erynges, ferue for no other purpole, but to make a diffination, and to enclose the measures, sometyines one of a emibrene, an other whiles of twoo, according to the discretion of hym that bryngeth Pulicke, into the Tablature for the greenished all a long, the Course linger E. he.d. of the fower, burget, suith the teconor linger, two for the

or in the course of the first the contract of the first of the contract of the with the first of the same and the properties of the first and the first of the ferrit of the first of the fi

most ad Il Fexchiple. Pour our content stinitud as beaution reproductives griet

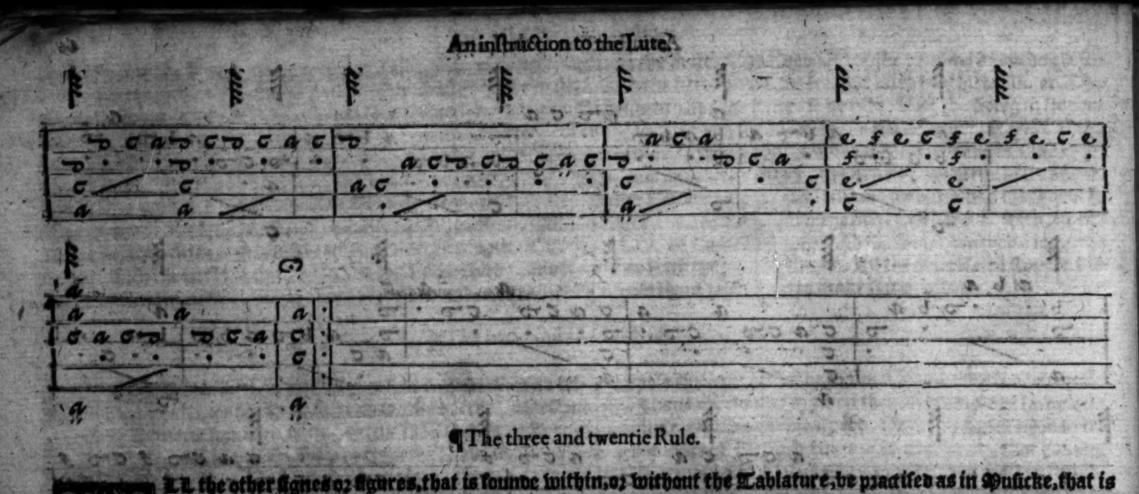
the street with the street to must be the grant of the grant the content to the street to

remain from the distance of a figure to the



10

to



to sate, the poince of repetition is thus figured . | . fignifying that you must repeate twise one thying: the poince of rehearfall signifying that when you bee to warde the middest, or towarde the ende, you must retourne to the saicd poince of rehearfall, whiche is figured thus. As touchying the Degaine poince thus figured it is applied some tyme to the middest, sometyme to the ende, and it bath this signification, that where it is sounde, you must pause, or reste without discretion. Four must also understande what the two barres doe signification, that where it is sounde, you must pause, or reste without discretion. Four must also understande what the two barres doe signification, sometyme to make you leave some measure, as commying to some poince of repetition, or of an ende, but when thou that the sinds it before the poince of repetition, repeated the seconde tyme, thou must leave that, whiche is between the said two darres, and the said poince of repetition. Contractivise, when their bee sounde in the ende, the first tyme you must, commying to the two darres, leave that whiche is between them and the ende, and you muste place that, whiche is beyonde the ende, then retourning to the poince of rehearfall, thou

thou make and ende of that, whiche thou diddelt leave at the first, that is to saie, that whiche is betwirte the twee barres, and the ende, As for example.

o the ende, As for era	mple.			Example,		1 0			7.7
1		}	11		17	1	11	FR	4
		aa	6	5	1.000	at	100	4	a
	וסיסו		10 CA		7	1 00	5 70	1000	26
10 7	THE RESIDENCE PRODUCTION OF REAL	० ० ० ०	AND AND DESCRIPTION OF THE PARTY OF THE PART	oba	1 7	22	16 2	10 - "	יס
	150	c · c	1 Will both	nama prisace	ala		a ·		
	13 1	1				14	70	4	a
Hadala granal as Cen.	est bien ne	plattir.	min-nagger	"加克拉克斯"的	near head on	offollouing	don human	ne diame a	and the same of
maddajesmodsegs	and a contraction	188173, 311311		19.37 110.32	ning annon	igng, but a cul	il ya she on a	unionad if	
UL DEBUM, NOTED AND	Parison II	annu maile i	HARRIST HAR	ar administration of	nionthett,	भारत त्रेश्वयं क्रीस	disciple, spiriting	diagrams ?	
ere a breatt of the fac	190110 345	7 983 7 67	- 0 A		1 NOVEMBER 1	Contract Contract	- Partitul and	HE STEEL STORE OF	記録の区で、2006 220160 PD 48: 第1
मा भी तक्षेत्रकारा कामणे क	L. BEET A	THOSE SADO	2000	DESIGNATION OF THE PROPERTY OF THE PERSON NAMED IN	distant sixted	- 11 P 12 P 14	Maria de la Companio	e a	
Timud A b Da	6 0	PERTIE 3	مراعد	MANAGEMENT OF THE PROPERTY OF THE PARTY OF T	The Carry	MARKED PARTY STATE OF THE PARTY	f e · e	wie	ESCHOLOGICA DE LA CONTRACTORIO D
ne and gun all artist	2 011003	ERAL HOUSE	aa	A C	STATE OF STATE OF	and winder	Marketon graft	9011 3 3000	(1000年) (1000年) (1000年) (1000年)
addition to a partie	an olimen	Manakan	Complete to La Co	1.4	retire to all	1	A Proposition and	ter direct a	ORGEN TO BE
missing appropriate	Port a cr 30	and a seaso	direction and	Amore in call	aspered rule	SELECTED 13	danging is	ממטורני ו	inivaria
	P		dannin m	Thursday 1871 by	rgeriat to	distantification of the contraction of the contract	the Lare, for	nagg out h	acu ar me
a a	· ·	000	. 6	6	2		a	E 0	
וספמספו	7	ישיםו	1 1011	The Line	500	ta a c	7-16	20 6	250
וי כי כ	. 70	00	1 7	a c -	0 0 7	. 0.	. 70	اهر	. 5 .
en all a little and the configura	a	aa	il gray bolom	6	lored ad ti	danced in Het	of ode Mercury	ands	5
THE REST PORT OF CL	de nature,	nama har	actionni mi	respective to	25 14	the langing off	nette, page	nem area.	於為基於
white automobile and to	3189 301 01	artistically	too acres on .	suisi deen a	elle aine s	and ninzero	och a Come	e ord agn A	发现
eding doon gred a to	ess unto the	Difficiple that	inte libelt, l	er at the gre	alsaft provid	and the Action	r louneste.	::::::::: X	3.nr
apque di madi madi	chi moies,	E ENGINEERS	dunedni	ut ada sang	THE STREET	A) THE WARRIEST CO.	Chie of and	STEERING E	阿斯

is of icd icd ice ice

tivitivitivitis

Sendant

An instruction to the Lute?

The fower and twentie Rule,

Inally, you must now knowe the markes, long, straight, croked, and forked, whiche bee over the letters of the Laboure, is no other thyng, but a certaine valuation of the notes of Pusicke, trivily invented to kepe measure, with out the whiche, this arte were onerositable, or worth nothing, and if thou snooth but the first letter, marked with one of these figures, between two parres, thou shall be ondersande, that the rest of the letters bee all of thesame tyme, that the first letter is measured withall, it would have been but labour in vaine, to have marked them all with one sigure, some marked them with the Pusicke it sets, or with other Lipher's, according to the maner of the Countrey, when thou voest since any of these figures is marked with a pricke or pointe, that pointe voeth signific the augmentacion of halfe the tyme more of the sigure or measure, where but it is somed, as commonly is practice in Pusicke. As touchying this sigure it bathrener no pointe nor pricke, and it is called a Semidrene, whiche is a note of the longest measure, that is practice upon the Lute, sor if there be longer, of sorce their must be divided.

The fine and twentie Rule.

the greathelle, or to the smallnesse of the Instrumente, thou must therein sollowe nature, who will bee by no meanes bee forced a good eare is there but also a good beloe, to have consideration to the extreame highnesse, and the extreame lownesse, and the extreame lownesse, and the greate Base, whiche shalbee but there a very good guide, to combate there to his companion the nexte strynge, the whiche must be higher eight notes. Then the fifte beying the seconds

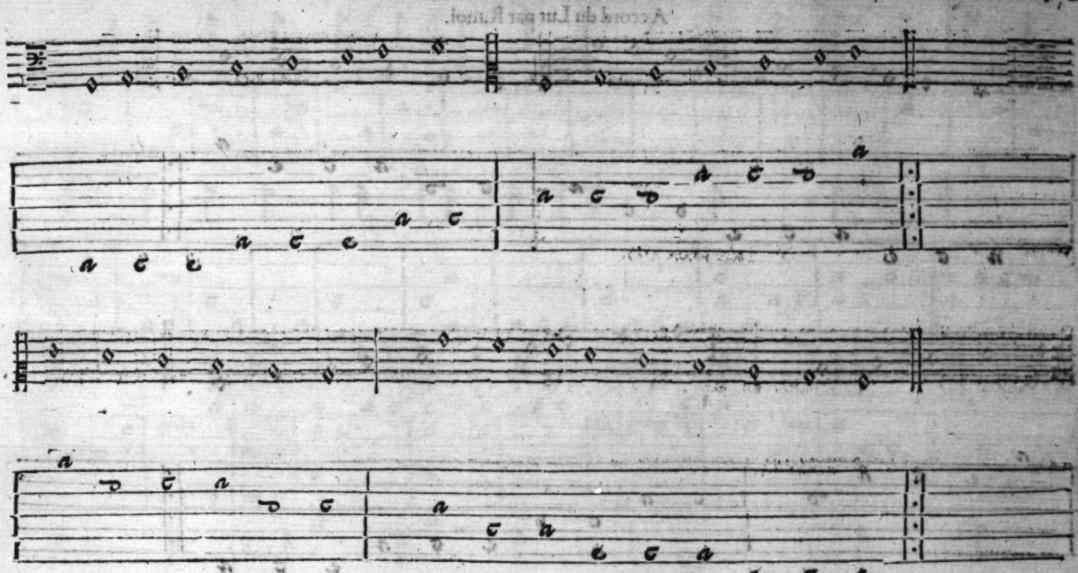
feconde Bale, to lette higher by fower notes then the greate Bale, and the leconde Bales companion, to be higher by eight notes: the next but that, beyng the fowerth parte, called the Countertenour, halbe lette higher fower notes about the first parte of feconde Bale, and his companion to bee lette higher by eight notes. The thirde parte called the greate meanes, thalbe higher by three notes then the Countertenour, in unitie: The small meanes, tower notes higher then the greate meanes: The Tree ble of laste parte, sower notes higher then the small meanes, whiche thou shalte truely voc, having a good eare softball, note with sandyng, a through not easte to all menne, but to them buely that have been voers in this arte, and that long tyme have as it were, maried their eare to the sweteness of the stryng, not with standyng, such as have a good will, and are desirous to learne, mais have recourse unto the examples and rules, whiche I have here under switten.

~ 1	9			61	18		The	tune	of the	Lutei		1				TERM	
		. 1		-	- 4	-	. 2	4		- 3×		La	100	du la		2	
		T	1 a	5	a	1	1	1	D 6	a			ाः				
The maps		1 a	15			10	b a			70	1 6	4					
	-	2 0					1000	C1	a		多些		61.				
	141	F	-			-			70	5 4	0				Welling		
7.	5	Pa	rvni	Nons	. P	ar oct	aucs.	77.0		ALLIC	7	6	4	19		Market China	MAN THE

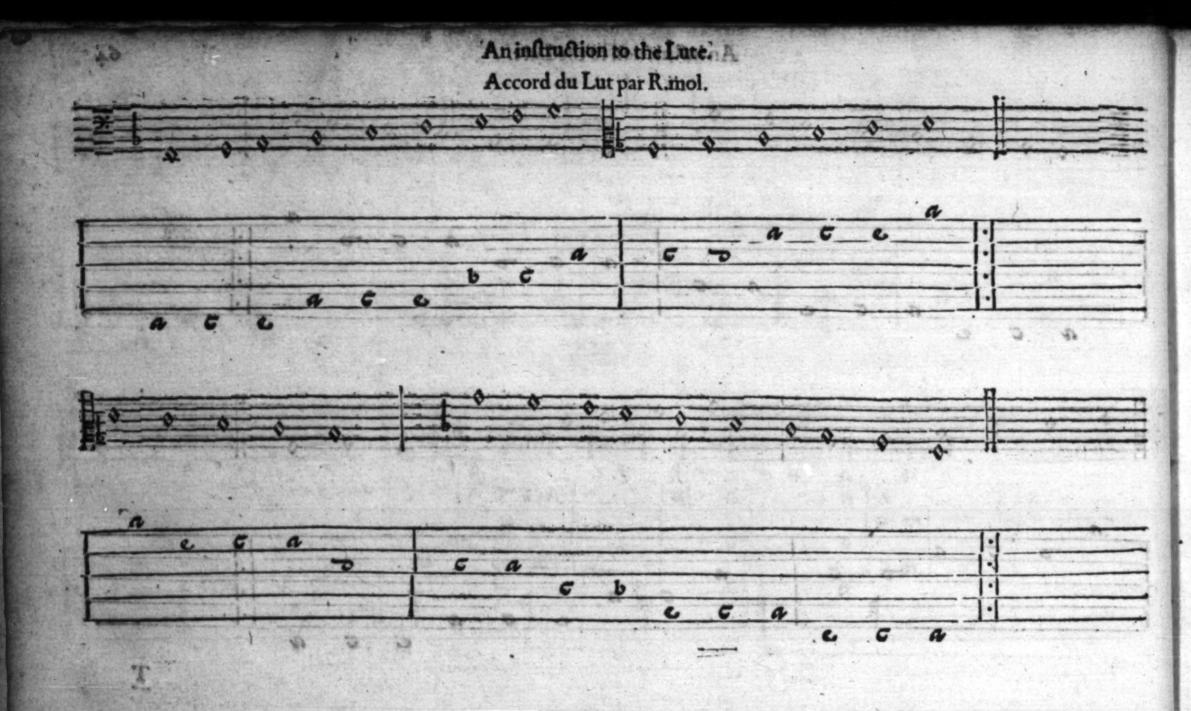
Pereafter voeth followe, the vinerie accordes of the Lute, whiche be represented or marked onto thee in sputicks by B. carre, or by B. mol.

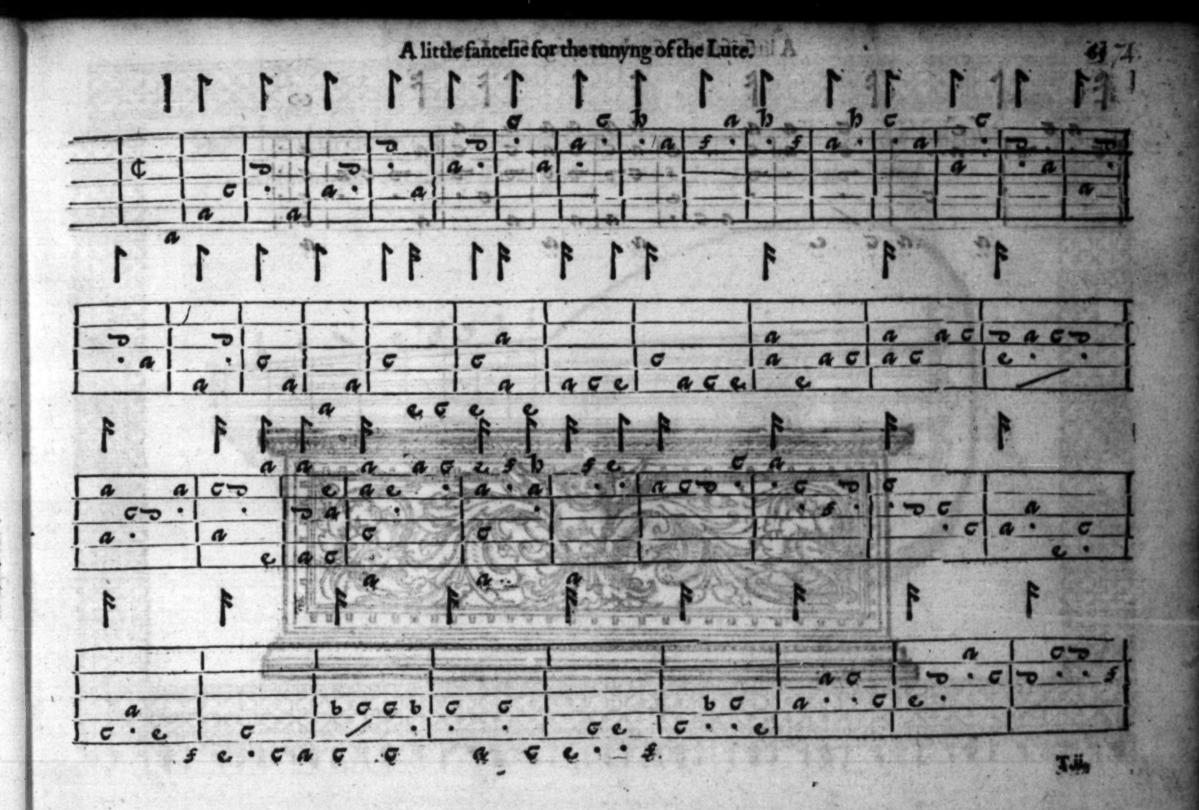
"An instruction to the Lute.

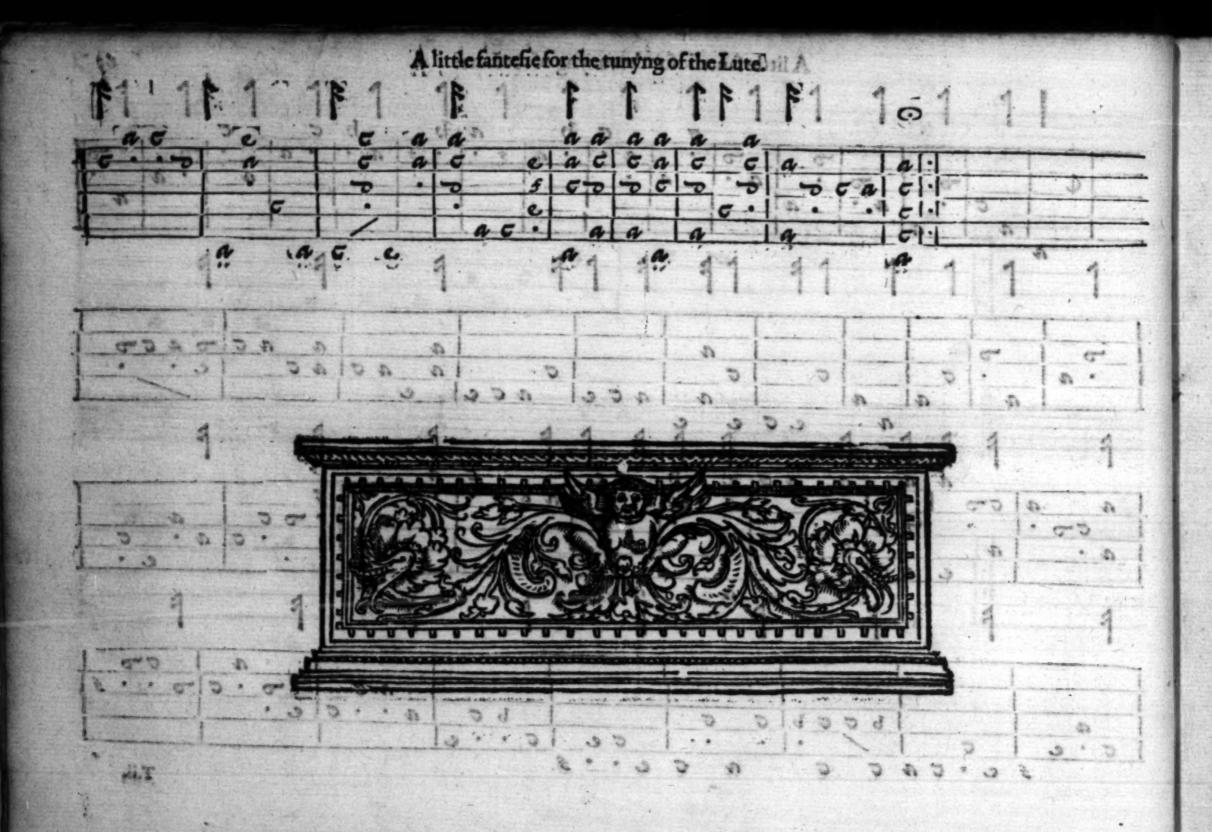
1070		0	•	0 0	1071 11 (1771)	THE PARTY OF THE P	
that long true have a		erran nord		visite medit	lind, and	on the el all me	indent, a theory at the
	a faren a and a	•110 21 jul 13	0498 9394	केमणे हैं क्षेत्रक	व्यं देशका ।	ात के प्रशिद्धां कर व	and technicism of the
The second secon			and a little	g. The tune o	a	a	a c
4	1000	a a	, 1	4 5	e		
a a	F	PART	5 0 0			TVA	
	110	16 0 12		1 9 19	31 1	1 3	NI TOTAL
		40		0 0	0		the later
0 0			L. Santa				
der buts theour Hull	control of the control	१३५ ३० अस्त्रोति	o Late, w	di la padgaran	alimition.		eres Hereelerin
		a			a	10	Carlo and Carlo
a 1	a	a	4 (5 70	- 14		



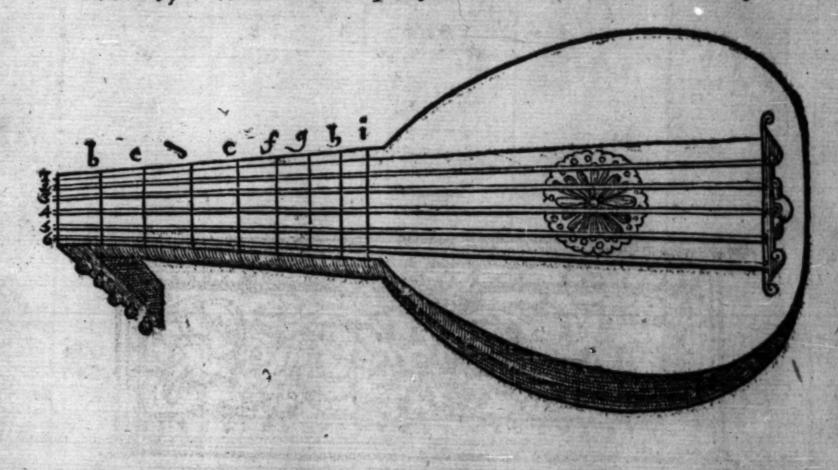
I



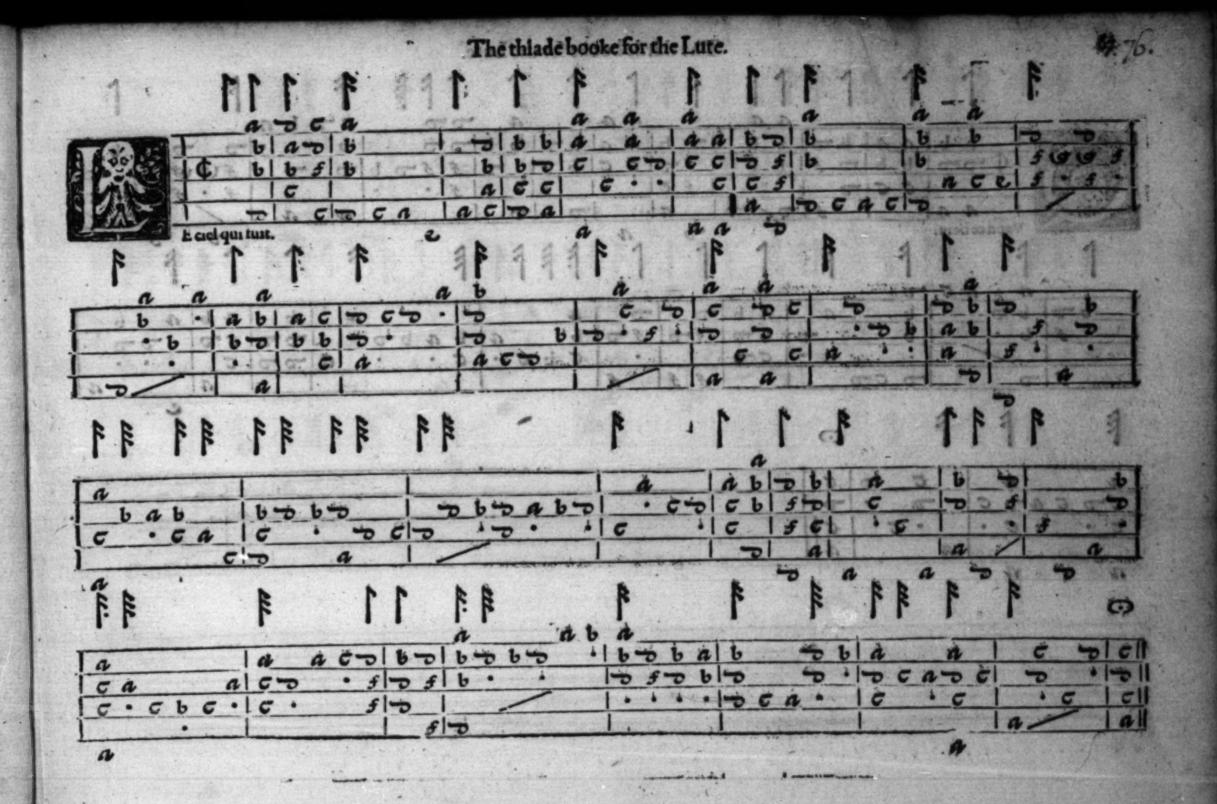




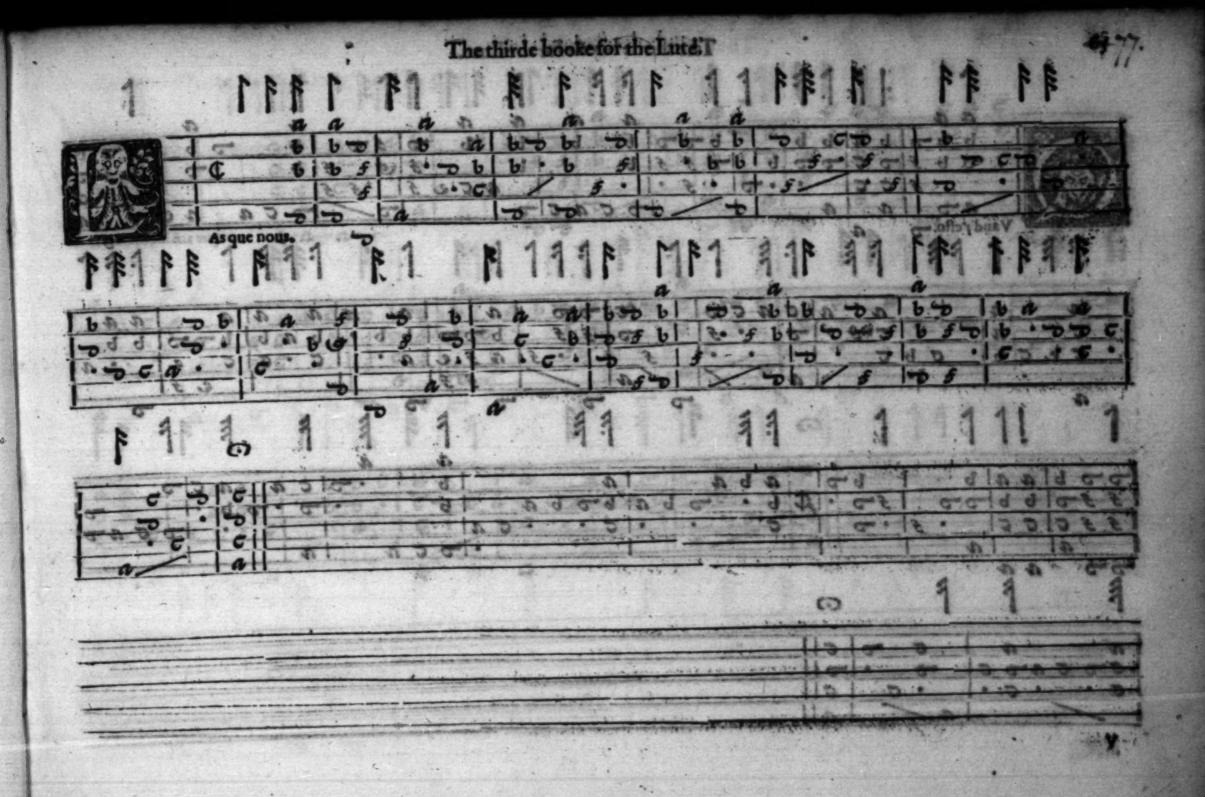
The thirde booke for the Lute, conteining diverse Psalmes, and many fine excellente Tunes, sette for the by A.R. the authour thereof.



Sex I me chiede booke for challants, exact in the flatters. are entropy for excellence Timery ineforthely a Wille inthe problem.



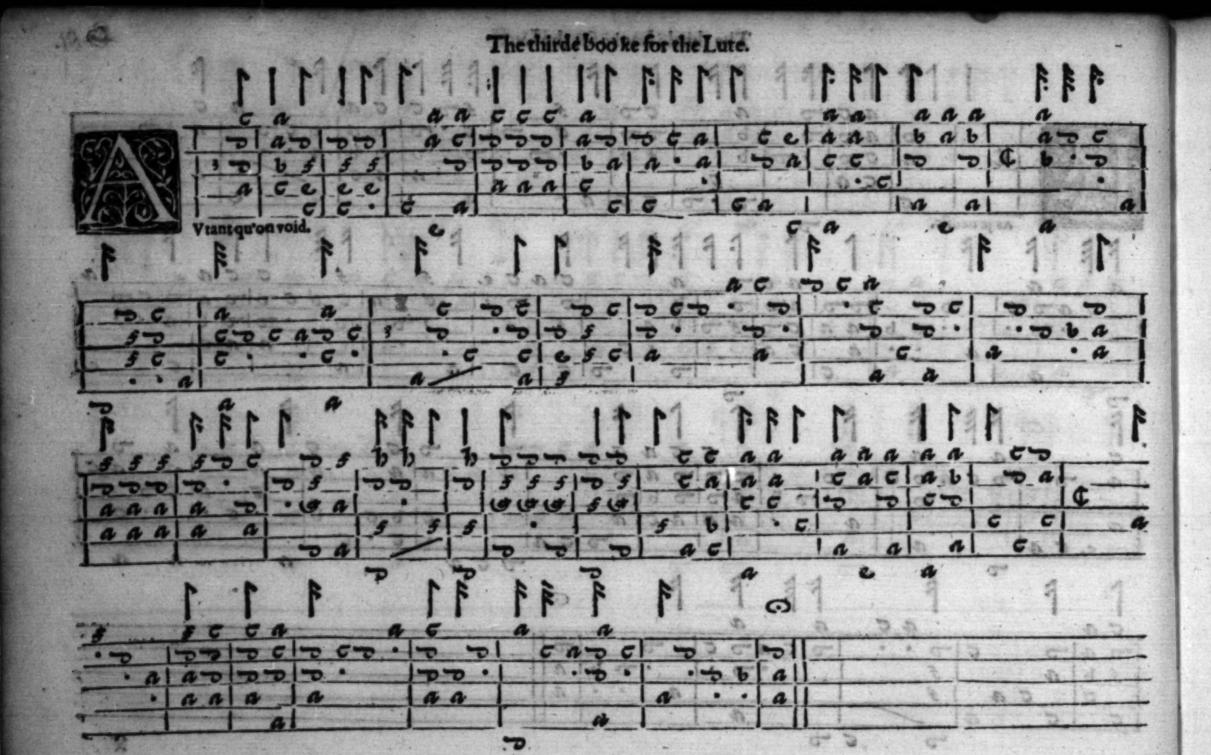




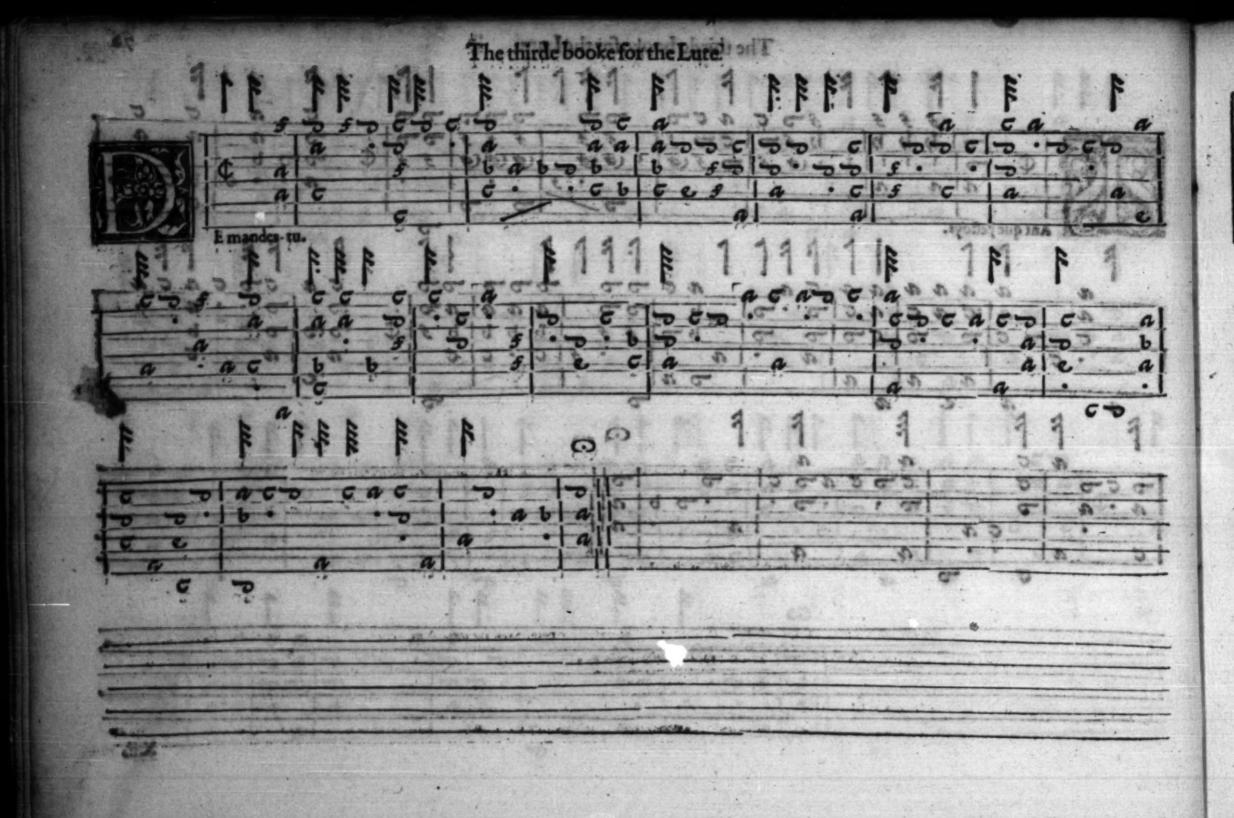
#.7 _

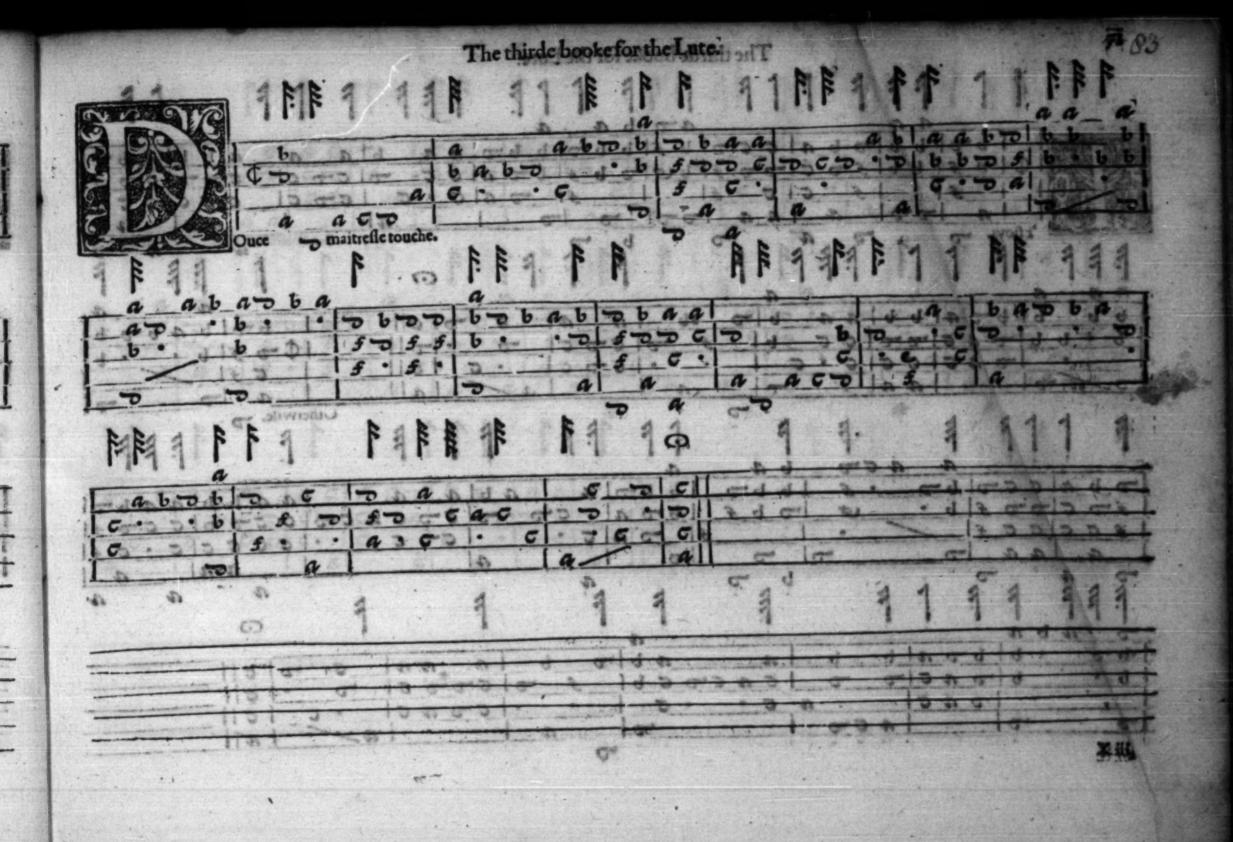


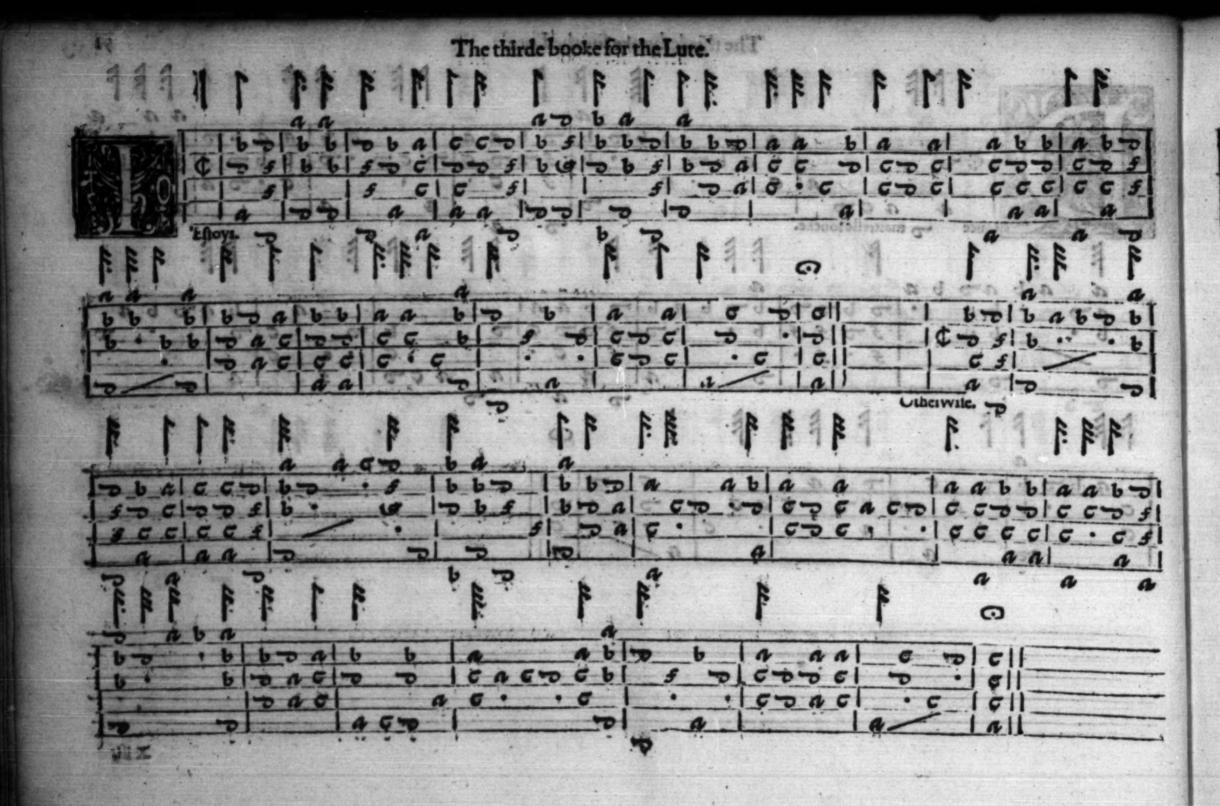




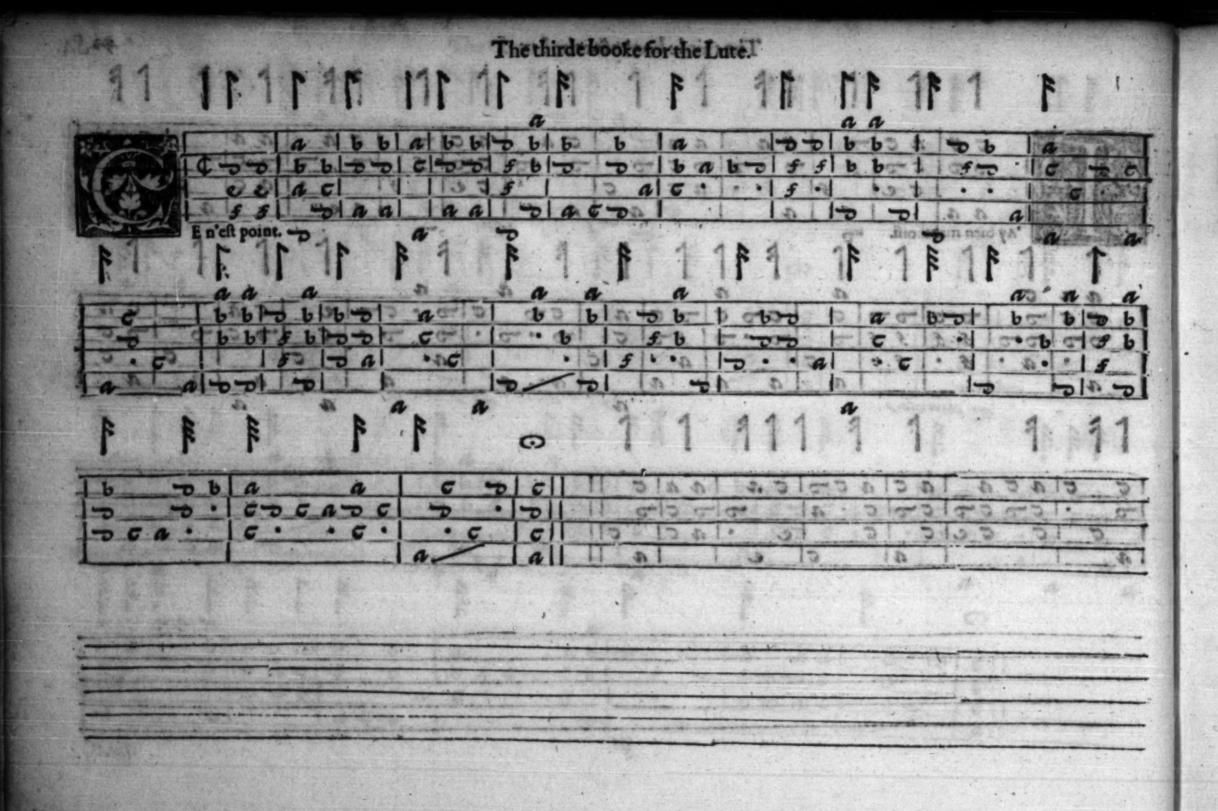






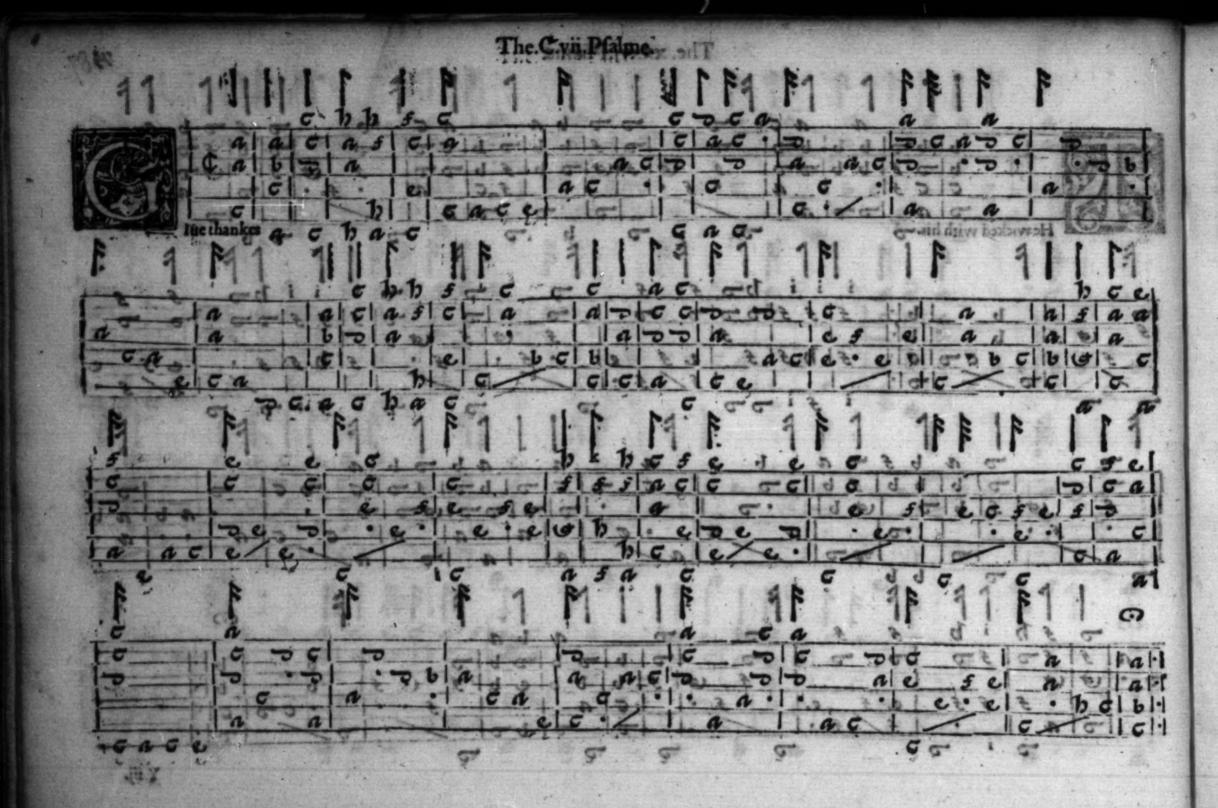


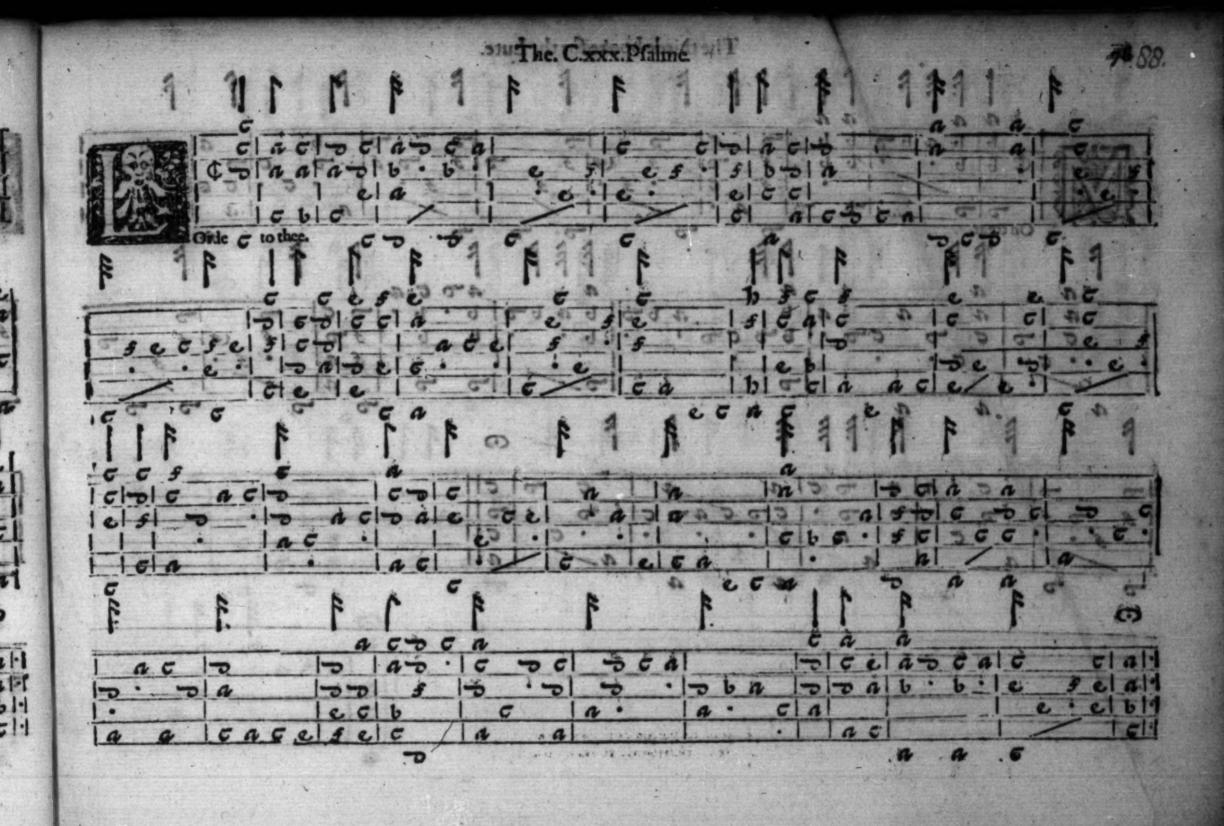


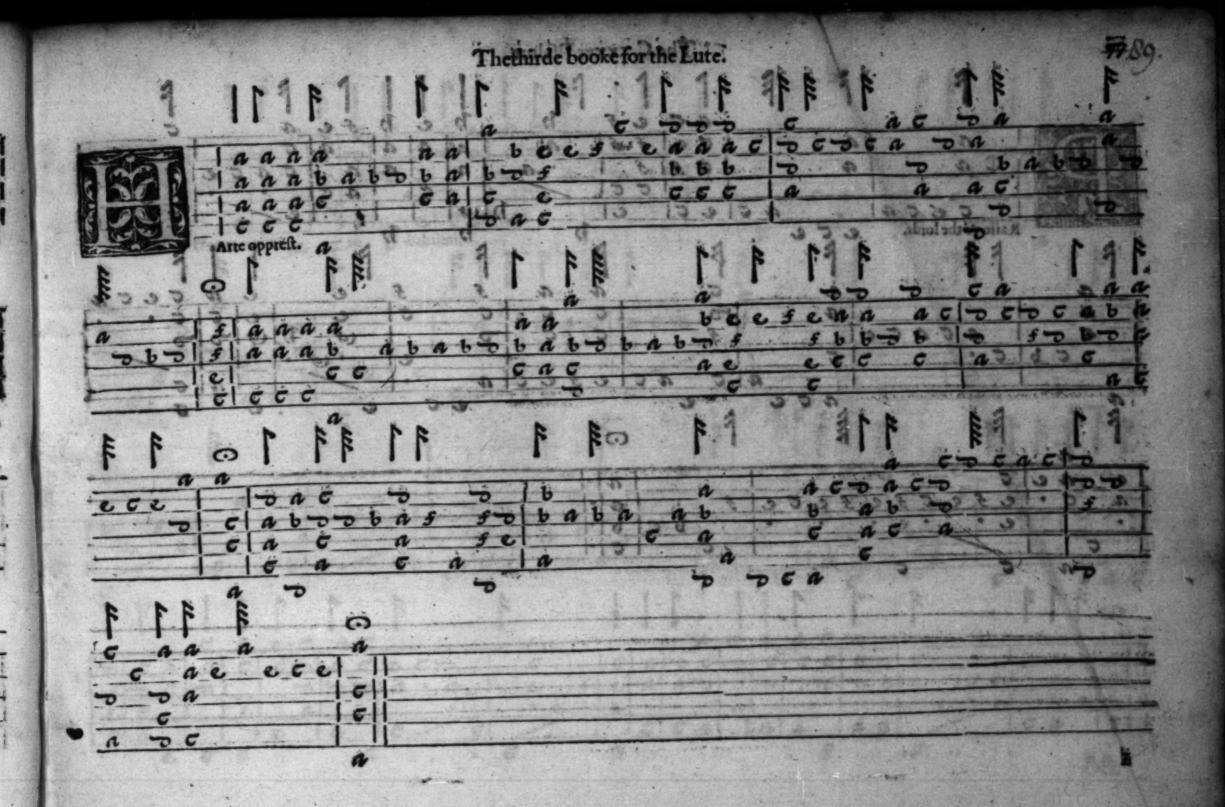












The C.xxxvii.Pfaltne.

